DOCUMENT RESUME

ED 170 183 SO 011 548

AUTHOR	Agers, Walter; And Others
TITLE	African Studies Handbook for Elementary and Secondary School Teachers. Second Edition.
INSTITUTION	Massachusetts Univ., Amherst. Center for International Education.
PUB DATE	Aug 71
NOTE	347p.
AVAILABLE FROM	Publications Assistant, Center for International Education, Hills House South, University of Massachusetts, Amherst, Massachusetts 01003 ($5.00)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*African Culture; *Area Studies; *Cross Cultural Studies; Cultural Awareness; Cultural Education; *Curriculum Development; Elementary Secondary Education; Foreign Countries; Language Arts; Non Western Civilization; Resource Guides; *Social Studies; Teaching Techniques

ABSTRACT

Thirty-two American teachers, most with experience in teaching in Africa, have developed units and lessons to foster cross-cultural understanding about Africa. The units stress students' appreciation and understanding of themselves as individuals while developing an acceptance of the reality of cultures alien to their own. The units are not intended for a complete course but provide basic lessons which can be selectively integrated into social studies and language arts classes. Directed toward American teachers with little opportunity to study Africa first-hand, the comments from teachers who field-tested the materials in integrated or all-white schools are enthusiastic. Most units are geared to elementary or intermediate grades but are adaptable for high school classes. The units involve students in examining perceptions of Africa and Africans, perceiving Africa as a diverse continent, identifying with African children, identifying with Africans experiencing social cleavage, respecting African institutions and lifestyles, and appreciating African art forms. Preceding each unit or lesson component are statements of general and specific objectives, listings of materials needed, ways to stimulate interest, teaching procedures, alternative and follow-up activities, teacher comments, and print and non-print resources categorized by grade level. Appendices are provided on African clothing, games, food, human resources for African studies, annotated bibliographies for elementary and secondary students (one in French), teacher resources, an annotated filmography, and publications/materials from the Center for International Education at the University of Massachusetts. (DL)

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AFRICAN STUDIES HANDBOOK FOR ELEMENTARY AND SECONDARY SCHOOL TEACHERS

University of Massachusetts/
Worcester Teacher Corps

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August, 1971.

SO 011 548

About the authors...

Twenty-nine of the 32 authors have taught for at least two years in Africa. As members of the Worcester/University of Massachusetts Teacher Corps program they were asked to integrate African Studies into the existing Worcester curriculum. The following lessons and units are the product of their African and American teaching experiences.

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We are grateful to the following people who contributed to the production of these materials:

The students of the Worcester schools, who evaluated our teaching;

The teachers of Worcester, who field-tested our lessons;

The Worcester School Department administrators, who supported us during the program;

The members of the Worcester Community, who read and commented on the manuscript;

The members of the University of Massachusetts School of Education, who shared their ideas and their editing and typing skills with us;

The Teacher Corps, Office of Education, who funded our program;

Peace Corps Volunteers in Africa, who furnished us with slides;

The Africans and Africanists who have reviewed our materials and taught in our classes;

Our friends in Africa, who were also our teachers;

Nancy Hannans, Rita Dunipace, and Bill Smith for art work;

Our directors, Cynthia Shepard and Joe Blackman.

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Rationale

An awareness of the world and the increasingly rapid inter-dependence of its peoples is growing in America. Because of this heightened awareness, we know it is near impossible for people to live in an isolated corner of the world and be totally unaware, or unaffected, by what happens beyond their immediate surroundings. As never before, it is apparent that no matter what corner of the world we live in, we are all natives of a global village. It is thus evident that we must extend our consciousness in order to deal with this new reality.

More and more children have developed a degree of awareness and curiosity about the world through exposure to mass media which brings them into temporary contact with the life styles, behavior, and traditions of people throughout the world. However, some of what they learn through the media is distorted, and it is in our schools that these false impressions must be corrected and a world view developed.

Since children are naturally inquisitive about the world around them, teachers have an obligation to seek ways to stimulate and satisfy this inquisitiveness. One effective way of doing this is by an approach which assumes that it is essential that the student develop an appreciation and an understanding of himself as an individual while developing an acceptance of the reality of other cultures alien to his own. If the student understands the relationship of his self to other members of his culture, then he can more readily transfer this understanding to the relationship between the people of his own culture and the peoples of other cultures in the world.

An important reason for the development of this kind of cross-cultural understanding is its role in the quest for international peace and understanding. An education which omits the study of the world and its people fails on two counts. Firstly, it fails to appreciate the fact that understanding other people as they understand themselves is essential for the development of a peaceful world community. Secondly, it fails to understand how fast the world of the global village is becoming a reality and how soon it is that we will have to deal with the world as a single large community. If all the world's peoples fully understood the basic similarities between cultures and peoples which underlie their differences, perhaps man would be less likely to go to war over these differences. In recognizing the similarities, however, we should not ignore or underestimate the differences between cultures and people. The difficulty is in establishing a proper balance. The differences should always be recognized and discussed within the framework of the total society being studied, for cultures are integral wholes, rather than isolating the differences and discussing them in terms of our own, ethnocentric cultural life styles and behavior. Ideally a curriculum oriented to the world would develop not only an awareness but a respect and appreciation for the differences inherent in other cultures.

In addition to the need for a world view, we have chosen to develop curriculum on Africa for another reason. For more than a hundred years now, black people in America have been promised a share of the American dream. Until now black Americans have been excluded from this dream, and it is probable that one of the forces which have acted as a deterrent to the realization of that dream for black Americans is the negative attitudes, both conscious and unconscious, which many Americans have towards African cultures and people. We feel that one way of improving black-white relations in America is by helping American students to identify with African people.

However, the inclusion of African Studies in a school's curriculum does not in any sense replace Black American Studies. The interrelatedness of Black and African studies makes it impossible to teach one without teaching the other. Black American Studies offers a chance to place the Black American in his true perspective in American history. But the history of Black Americans starts in Africa and thus Black American Studies and African Studies are inseparable. One cannot replace the other; they must go hand in hand.

Until recently the cultures and people of Africa have almost entirely been excluded from the curricula of American schools. In the last few years, however, the study of Africa has been increasingly included in the curricula of some schools. Unfortunately, the emphasis to date has been largely on the differences rather than the similarities between our culture and African cultures. African people have been generally presented as a primitive group of people living in an underdeveloped environment. Even in the more "balanced" curricula the exotic and quaint are emphasized and highlighted. This overemphasis on the exotic has made it very difficult for students to identify in any way with the people of Africa and has prevented them from recognizing the basic similarities between all people. Teachers as well as textbooks and the other media often misrepresent Africa, for Americans have often been exposed to nothing but stereotypic portrayals of Africans.

A number of recent studies shows that students, too, have a large body of misconceptions about Africa and Africans.[1] Having to deal with these misconceptions complicates the teaching and learning processes. However, the teaching of Africa can be done so that stereotypic misconceptions are corrected and positive attitudes towards Africans and their cultures formed.

We believe that the study of any region should emphasize its people -- their behavior, their values and their life styles. During our search for suitable teaching methods for introducing African Studies, we analyzed how we had learned about Africa. We had not learned about Africa by memorizing facts, nor only by discussing books we had read. We had primarily learned by experiencing Africa, by living there. We worked, marketed, danced and shared the daily joys and problems of our African friends. We experienced life as it is lived in Africa. And we found this the most effective way to learn about another culture. Borrowing from our experience, we have tried to teach American students about Africa the way we learned about it -- through active participation in African activities and situations. The following lessons and units illustrate ways of bringing Africa into the American classroom so that the students can get a feeling for Africa as well as gaining factual knowledge.

In educational terms we are presenting an affective curriculum. Following Krathwohl[2], we have developed affective objectives which emphasize feelings and attitude change. The teaching methods suggested are intended to change and to clarify students' attitudes by getting them to feel African culture and to identify emotionally with Africa's people, particularly people of their own age. We hope that the initial interest of American students in African children can be used as a stepping-stone for the development of a more comprehensive appreciation of African culture.

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[1] Barry Beyer, Africa South of the Sahara, N.Y.: Thomas Y. Crowell Co., 1969. pp. 8-15.

[2] Krathwohl, Taxonomy of Educational Objectives, The Affective Domain, N.Y.: David McKay Co., 1964.

An example of one of the teaching methods we have developed which has been used successfully in our classrooms is the teaching of tie-dyeing, a traditional West African craft. When students tie-dye their own material in class, they get a "feel" for the art and perhaps an even better appreciation of African culture. Other affective techniques such as role-playing, dancing, singing, telling folktales and simulations, can be used easily by most teachers, and can lessen the difficulty of teaching unfamiliar content. As you scan through the activities which accompany the following lessons, you will note that few require the use of reading and writing skills. We have not set improvement of those skills as one of major objectives. However, the individual teacher should feel free to alter and substitute activities which meet the particular needs of his pupils.

The curriculum materials which we offer are not intended for use as a complete course of study. They are a collection of basic lessons and units on Africa and African people which can be integrated into the social studies or language arts curricula. All the materials have been taught by the authors in the public schools of Worcester, Massachusetts, in integrated or all-white classes. All lessons have been field tested for their "teachability" by teachers with no African experience. We recommend that you select lessons based on the interest of your students and not try to teach every lesson or unit. As you gain experience with these materials, you will undoubtedly wish to alter them. We encourage you to do this and hope that the study of Africa will be an exhilerating experience for you and your class. As we view this handbook as a document which should be continually revised, we would appreciate your suggestions for additions, deletions, and adjustments. An evaluation form for this purpose is included in the handbook. Good luck and have a pleasant journey to Africa!

RATIONALE to INTRODUCTORY LESSONS

Part I is a collection of introductory lessons about Africa. They have been taught successfully by a number of teachers - both Black and white - in the Worcester, Massachusetts, public schools in integrated and all white classes. Students have responded to the activities enthusiastically, they have evaluated them as "good" lessons, and the majority of students have reached the learning objectives.

These lessons reflect the authors' goal - to develop positive student attitudes toward Africans - and the following assumptions:

1. That students can identify* with Africans, or any people of a different culture, if presented with the appropriate kind of learning opportunities.
2. That one of the first steps in developing positive attitudes towards Africans is either to respond emotionally or to participate physically in African activities or simulations of these activities.
3. That attitudes develop cumulatively, not sequentially. Thus, it is possible to meet attitudinal objectives in a variety of sequences, no one sequence is prescribed, nor can a teacher expect the student to meet the attitudinal objective in one lesson.
4. That affective experiences must be more than "fun" experiences: they must be reinforced by the learning of skills and concepts.
5. That, for both relevance and motivation, lessons about Africa should begin "where the kids are at", by either relating to

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*It has the flavor of "empathize with," "respond to emotionally," "have an emotional feeling for."

the student's immediate environment or actively involving him.

6. That the study of another culture should include the study of the student's own culture and his feelings and attitudes towards it. The study of the two cultures can and should reinforce each other.

7. That evaluation of attitudinal change, as subjective as it may be, is essential for effective teaching.
8. That an interdisplinary approach should be used in the study of another culture.
9. That teachers who have never been to Africa, but who enjoy learning with their students and who do not impose their value judgments about different life styles on others, can be effective teaching about African people.

GENERAL OBJECTIVES FOR INTRODUCTORY LESSONS

The lessons are clustered around the following objectives which the authors, from their experience, consider to be the most important introductory attitudinal objectives:

- The student will identify and examine his perceptions of Africa and Africans and examine the sources of these impressions.
- The student will respect African institutions and life styles as the responses of African people to their social and physical environment.

- The student will identify with the roles of members of the African family.
- The student will identify with Africans experiencing social change and recognize that it is a universal phenomenon which he himself is experiencing.
- The student will appreciate various African art forms.

The following lessons are offered only as suggestions for the teacher and are especially directed toward the American teacher who has had little or no opportunity to study Africa and may feel uncertain about how best to introduce Africa to his students. Selection of specific lessons and objectives should be based on the students' interests and backgrounds, the learning objectives of the class, and the individual teacher's style. Since the lessons are inter-disciplinary, they can be easily integrated into the existing curriculum.

The lessons are approximately 45 minutes in length, but it is to be expected that they will take more or less time, depending on the interests and previous experiences of the students. The format of each lesson includes the following sections: a rationale of the lesson, one of the general objectives of the introductory lessons, background information for the lesson, specific objectives stated in behavioral terms for evaluative purposes, an interest approach (sometimes referred to as motivation or set induction), the procedure of the lesson, suggestions for alternative and follow-up activities, the comments of teachers who have taught the lesson, and resource materials for teachers and students.

RESOURCES

Beyer, Barry K. Africa South of the Sahara. New York: Thomas Y. Crowell, 1969. Hardback, $6.95; paper, $4.65. (T)*

Fantini, Mario D. and Gerald Weinstein. Toward a Contact Curriculum. New York: Anti-Defamation League of B'Nai B'Rith, 1965. Paper, $.90. (T)

Krathwohl, D. R. Taxonomy of Educational Objectives, the Classification of Educational Goals Handbook 2: Affective Domain. New York: David McKay Co., 1964. Paper, $2.50. (T)

Raths, Louis et al. Values and Teaching. Columbus, Ohio: Charles E. Merrill, 1966. Paper, $3.95. (T)

Webb, Eugene J. et al. Unobtrusive Measures: Nonreactive Research in the Social Sciences. Chicago: Rand Mc Nally, 1966. Paper, $3.59. (T)

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*T, teacher reference; H, high school; J, junior high; E, elementary

EXAMINING PERCEPTIONS OF Africa + Africans WORD ASSOCIATION PRE-TEST

An assessment of the students' knowledge and perceptions of Africa is highly recommended. The teacher can use the students' responses as a guide in the selection of topics or objectives he will emphasize when teaching about Africa. The students should be assessed again at the completion of the study of the continent to determine if their impressions of Africa have changed.

Since students often are reluctant to express their ideas about the unfamiliar, this test requires only a one-word response. While this lesson was originally used in the sixth grade, it could probably be used from the third grade up.

GENERAL OBJECTIVE

The student will identify and examine his perceptions of Africa and Africans and will examine the sources of his impressions.

SPECIFIC OBJECTIVES

1. The student will state his own impressions of Africa and Africans in a word association pre-test and will learn his classmates' impressions through a tabulation of the results of the word association pre-test.
2. The teacher will assess his students' perceptions of Africa by tabulating the results of a word association pre-test.

MATERIALS

1. Flash cards of a few well-known words and words from the association exercise.

INTEREST APPROACH

1. Make some flash cards with such words as "food", "TV", "friend", and "game" on them. Tell the class that you want them to tell you the first word that comes to their minds when they see each flash card. Accept responses from all students who want to give them.
2. Tell the class that they are going to play a similar game in making word associations with Africa.

PROCEDURE

1. Tell the students that you are going to show them a flash card. (Or, use the chalkboard instead.) They are to write the first word that they think of relating to Africa. Assure the students that there are no right or wrong answers for the exercise. The words are:

   Africa
   animal
   land
   people
   clothing
   transportation
   communication
   weather
   house
   work
   resources
   leader
   game
   color
   country
   recreation

2. Have the students pass in their papers. Tell them that tomorrow you will let them know how the class answered the questions as a group. Save the students' papers so that you can compare their associations at the end of the study of Africa.
3. The next day give each student a copy of the tabulation of the group's responses. Ask them if they have any comments. Have them discuss their responses with each other. Ask them what an outsider could learn about the class by looking at the summary. Guide them to recognize that he would know some of their ideas about Africa.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. For the classes above the intermediate grades, flash cards are not necessary to introduce the lesson.
2. Discuss stereotypes and how they are formed.
3. For high school students teach the lesson "Introduction to the study of 'other' people"; for elementary school, teach "Films and Africa." (See Table of Contents)
4. Choose the next topic by identifying the areas in which the students have the most misconceptions about Africa.

TEACHER COMMENTS

6th grade: It was essential to emphasize that the students should write the first word that came to their minds and not try to find the "right" answer. My students thoroughly enjoyed sharing each other's responses; it was well worth spending the time going over responses to each word. During the discussion, the students again had to be reminded that there is no single right answer.

After studying African rural family life for three weeks, I readministered the same association test and tabulated the responses. The students compared the two sets of responses to see how their impressions of Africa had changed. Following is a comparison of my students' responses to the item "work" before and after studying Africa. Although they still regard Africa as primarily rural, their responses are somewhat more representative of the occupations and work activities of Africans.

Pre-Assessment		Post-Assessment	
23%	rubber plantations	36%	farming
10	hunting animals	15	planting
10	pottery	12	teacher
6	gathering food	9	cooking
6	dishes	9	office
6	weaving	6	get sticks
3	food	6	harvesting
3	plantation crops	3	fishing
3	slave	3	not too much
3	sheep herding	3	easy
3	making baskets		
3	playing		
3	picking berries		
3	trading		
3	packing loads on camels		
3	gardening		
3	no preachers		
3	occupation		
3	not much		

RESOURCES

Beyer, Barry. Africa South of the Sahara. New York: Thomas Y. Crowell, 1969. Hardback, $6.95; paper, $4.65. p. 8-15. (T)*

Hall, Susan, "African Mythology", in African-American Institute, Are You Going to Teach About Africa? New York: African-American Institute. Paper, $2.00 (T)

*T, teacher reference; H, high school; J, junior high; E, elementary

EXAMINING PERCEPTIONS OF AFRICA

Africans are ______.

OPEN-ENDED STATEMENT PRE-TEST

An assessment of the students' knowledge and impressions of Africa and Africans is highly recommended. The teacher can use the students' responses as a guide in the selection of topics or objectives he will emphasize when teaching about Africa. The students can be assessed at the completion of the study of Africa to determine if the students' impressions of Africa have changed.

This exercise documents the students' immediate reactions to the words "Africa" and "Africans". Although it is subjective in style, it may be one of the more reliable methods of determining students' perceptions of Africa.

GENERAL OBJECTIVE

The student will identify and examine his perceptions of Africa and Africans and examine the sources of his impressions.

SPECIFIC OBJECTIVES

1. The student will state his own impressions of Africa and Africans on an open-ended statements pre-test and will learn his classmates' impressions.
2. The teacher will assess his students' perceptions of Africa.

INTEREST APPROACH

1. Explain that the class will be studying about Africa and that you need some information before teaching the material.

PROCEDURE

1. Ask the students to complete the following statements:
    a. Africa is . . .
    b. African people are . . .
    c. When I hear the word Africa I think of . . .
    d. Africans probably think America is . . .
    e. Africans probably think Americans are . . .
    f. Some things I know about Africa are . . .
    g. I would (I would not) like to go to Africa because . . .
2. Look over the papers when they are handed in. Discuss some of the statements with the students.
3. Ask the students what an outsider could learn about the class by looking at their papers. Guide them to recognize that he would know some of their ideas about Africa.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Discuss stereotypes and how they are formed.
2. For high school, teach the lesson "An Introduction to the study of 'other' people." (See Table of Contents.)
3. For elementary school, teach the lesson "Films and Africa". (See Table of Contents)
4. Choose the next topic by identifying the areas in which the students have the most misconceptions about Africa.

TEACHER COMMENTS

5th grade: It seemed to be an effective pre-test/post-test because there were definite changes in the students' impressions of Africa indicated on the post-test.

11th grade: When I gave the test, I had to reassure the students constantly that there are no right or wrong answers; it was not a test to be graded.

5th grade: I used this exercise before and after a two-week unit on the African family. It was quite easy to get a general idea of the students' changes in attitude by reading through the tests. To get some more definite ideas I counted the number of responses on "Africans are..." which were positive (i.e., indicated a respect for a different culture or recognized the variety of Africa), neutral, or negative (i.e., used pejorative terms or stereotypes). The results were:

	Pre-test	Post-test
Positive	8	20
Neutral	11	8
Negative	11	1

I divided the responses to "When I think of Africa I think of..." into geography and animals, people and social structures, and technology. The results were:

	Pre-test	Post-test
Geography...	19	9
People...	3	18
Technology	0	6

RESOURCES

Books

Beyer, Barry. Africa South of the Sahara. New York: Thomas Y. Crowell, 1969. Hardback, $6.95; paper, $4.65. p. 8-15. (T)*

Hall, Susan, "African Mythology", in African-American Institute, Are You Going to Teach About Africa New York: African-American Institute. Paper, $2.00. (T)

*T, teacher reference

Introduction to the study of "Other" people

Often books written by Westerners about people from other cultures present the people as exotic, superstitious, and strange, because the author writes completely from the perspective of his own cultural background. A compelling way to lead students to identify this type of biased material is to have them read about customs, habits and procedures that they have always taken as normal or sensible in a context which makes them appear so simple-minded, cruel, or outlandish that they do not easily recognize them as their own. After this exercise, your students should be more skeptical of any presentation - articles, books, lectures, and films - which make people in other cultures seem bizarre, vicious, or senseless. This lesson is particularly suitable for eleventh and twelfth grade students.

GENERAL OBJECTIVE

The student will examine his perceptions of Africa and the sources of these impressions.

SPECIFIC OBJECTIVES

1. The student will question the credibility of presentations about peoples in other cultures which use loaded words, lack explanation or exaggerate, making the people seem simple-minded or bizarre
   - while viewing a movie,
   - while reading a book or article, or
   - while listening to a lecture.
2. The student will question the purpose of an author, producer, or lecturer who describes people from another culture as if they were simple-minded or bizarre
   - while viewing a movie,
   - while reading a book or an article, or
   - while listening to a lecture.
3. The student will analyze the author's style, use of vocabulary and purpose in the article "Body Ritual Among the Nacirema".

INTEREST APPROACH

The day before this lesson begins, introduce and pass out copies to be read for homework of "Body Ritual Among the the Nacirema". (See end of lesson.) In your introduction mention that you will discuss who the Nacirema are and where they live on the following day. Also warn your students that the vocabulary and style are difficult and that the article requires careful reading. Don't mention that Nacirema spelled backwards is American or allude in any other way to the real identity of the Nacirema.

PROCEDURE

1. Part I
   a. Open the lesson by asking for one or two-word descriptions of the Nacirema people. You can expect such answers as primitive, magical, mystical, superstitious, exotic, strange, under-developed, backward, uncivilized.

   b. Write the class responses on the chalkboard. Then ask:
      1) Who are the Nacirema?
      2) Where do they live?

   If you get answers like "us" or "Americans" go on to parts III or IV. If you get answers like "a primitive tribe someplace" go on to part II.

2. Part II

   a. Read paragraph #9 and ask the students if they could ever imagine themselves visiting a holy mouth man.

   b. If they haven't caught on, read paragraphs 4, 5, 6 and ask them if they can see any sensible uses for the charm-box or font.

   c. If they still haven't caught on, paraphrase paragraph #9 out loud while they read it silently. Replace "mouth-rite", "holy mouth man", and "magical materials" with the common American names for these as you read.

3. Part III

   a. When the class has discovered that the Nacirema are really Americans, have the students read the article silently and after each paragraph ask a student to explain what is being described. For example, in paragraph #4 the class should be able to recognize: medicine chest, medicine, doctor, prescription, and pharmacist.

   b. As the students explain what Miner is describing, list the words which Miner uses and compare them with the items the students come up with. For example:

      Charms, magical or curative potions - medicine
      medicine man - doctor
      ancient and secret language - doctor's writing
      herbalist - pharmacist
      gift - payment

4. Part IV DISCUSSION: MINER'S STYLE
   Return to the descriptions of the Nacirema on the chalkboard. Ask your students what in Miner's style leads them to describe the Nacirema with those words. Possible answers:

   a. He uses words loaded with the message inferior: "potion", "medicine man", "charm", "barbarity", "crudity", "charm box".

   b. Instead of giving the Nacirema explanations (our explanations) for their (our) behavior, he pretends not to know and calls their (our) activities "rituals", "ceremonies", and "rites" as if they are done without sense, or for mysterious, magical reasons.
   Example: If we paraphrase paragraph #6 we would get something like "Beneath the medicine chest is a small wash basin. Each day every member of the family, in succession, enters the bathroom, bends down, turns on the hot and cold water taps, fills the bowl with warm water and briefly washes himself. The water comes from the reservoir and passes through a water purification plant where particles and bacteria are removed".

   c. He exaggerates.
   Example: In paragraph #4: "In this chest are kept the many charms and magical potions without which no native believes he could live".

5. Part V DISCUSSION: MINER'S PURPOSE
   Ask your students why they think Miner wrote the article. Possible answers:
   a. To satirize American culture.
   b. To show how loaded words can color the reader's perceptions of the people described.
   c. To show that outsiders, particularly anthropologists like Malinowsky, who write about non-Western cultures often miss the point of what they are describing or the reasoning behind it and that their judgments that non-Western cultures are inferior to ours are not to be trusted.

6. Part VI
   Show a "Tarzan" movie or an "African Jungle Movie" in class. Afterwards have the students write a short paper in which they evaluate the film's portrayal of the "natives". Was it honest? Was it insightful? Was it informative? Was it fair? Evaluate the papers using the following criteria:
   a. Does the student consider from whose point of view the "natives" are portrayed?
   b. Does he question the white man's evaluation or understanding of the "natives'" ideas, motives, purposes, behavior, etc.?
   c. Does he question specific words and phrases the white man (men) uses to describe the "natives"?
   d. Does he question the film-maker's purpose in making the film?
   e. Does he in any other way indicate that he is skeptical of the film's presentation of people of another culture?

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

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1. Have the students find newspaper or magazine articles describing people of various subcultures in the U.S. which use exaggeration, loaded words or phrases, or lack of explanation to influence the reader's perceptions negatively.
2. Teach the lesson "A Cross-Cultural Encounter" which appears in Through African Eyes, by Leon Clark. (See Table of Contents)
3. Begin the study of a non-Western culture.

TEACHER COMMENTS

12th Grade World Affairs: The students really enjoyed the lesson and recognized the importance of language in influencing people's attitudes. I think it is important that the students are slowly led to recognize the identity of the Nacirema, so that they don't feel that the teacher is only interested in playing a trick on them.

11th Grade English: One of my students wrote: "A society is people, not buildings or machines or roads. Society is attitudes, not rockets or hospitals or vending machines." Cheryl Leonard, North High/Worcester.

RESOURCES

Miner, Horace. "Body Ritual Among the Nacirema". Indianapolis: Bobbs-Merrill. Anthropological Reprint Series #S185. $ .25. (T,H)*

Clark, Leon, Ed. Through African Eyes Vol IV. "The Colonial Experience: An Inside View". New York: Praeger, 1970. Paper, $1.85. (T,H)

*T, teacher resource; H, high school

STUDENT STUDY SHEET FOR "BODY RITUAL AMONG THE NACIREMA"

VOCABULARY CHECK

You are to have a clear understanding of the following words, that is, you are to be able to define them in your own words and use them in sentences so that from your sentence the word's meaning is absolutely clear.

ANTHROPOLOGIST
EXOTIC
RITUAL
SHRINE
OPULENCE
RITE
NATIVE
POTION
MEDICINE MAN
HERBALIST
PRACTITIONER
CHARM
BARBARITY

FONT
ABLUTION
PUNCTILIOUS
FORMALIZED
PARAPHERNALIA
AUGER
AWL
EXORCISM
SUPERNATURAL
SADISM
MASOCHISTIC
LACERATE
PREPONDERANTLY
PATHOLOGICAL

COMPREHENSION QUESTIONS

1. Who are the Nacirema?
2. What is the fundamental belief underlying their whole philosophy?
3. How do we know their shrines are important to them?
4. What does a Holy Mouth Man do?
5. Are the Nacerima, in your opinion, at a higher or lower "stage of civilization"? Explain why in detail.

FROM "BODY RITUAL AMONG THE NACIREMA" BY HORACE MINER*

1. The anthropologist has become so familiar with the diversity of ways in which different peoples behave in similar situations that he is not apt to be surprised by even the most exotic customs. In fact, if all of the logically possible combinations of behavior have not been found somewhere in the world, he is apt to suspect that they must be present in some yet undescribed tribe.....In this light the magical beliefs and practices of the Nacirema present such unusual aspects that it seems desirable to describe them as an example of the extremes to which human behavior can go.....

2. Nacirema culture is characterized by a highly developed market economy which has evolved in a rich natural habitat. While much of the people's time is devoted to economic pursuits, a large part of the fruits of these labors and a considerable portion of the day are spent in ritual activity. The focus of this activity is the human body, the appearance and health of which loom as a dominant concern in the ethos of the people. While such a concern is certainly not unusual, its ceremonial aspects and associated philosophy are unique.

3. The fundamental belief underlying the whole system appears to be that the human body is ugly and that its natural tendency is to debility and disease. Incarcerated in such a body, man's only hope is to avert these characteristics through the use of powerful influences of ritual and ceremony. Every household has one or more shrines devoted to this purpose. The more powerful individuals in the society have several shrines in their houses and, in fact, the opulence of a house is often referred to in terms of the number of such ritual shrines it possesses. Most houses are of wattle and daub construction, but the shrine rooms of the more wealthy are walled with stone. Poorer families imitate the rich by applying pottery plaques to their shrine walls....

4. The focal point of the shrine is a box or chest which is built into the wall. In this chest are kept the many charms and magical potions without which no native believes he could live. These preparations are secured from a variety of specialized practitioners. The most powerful of these are the medicine men, whose assistance must be rewarded with substantial gifts. However, the medicine men do not provide the

*From American Anthropoligist, Vol. 58, 1956. p. 503-507. Reprinted by permission of American Anthropoligist.

curative potions for their clients, but decide what the ingredients should be and then write them down in an ancient and secret language. This writing is understood only by the medicine men and by the herbalists who, for another gift, provide the required charm.

5. The charm is not disposed of after it has served its purpose, but is placed in the charm-box of the household shrine. As these magical materials are specific for certain ills, and the real or imagined maladies of the people are many, the charm-box is usually full to overflowing. The magical packets are so numerous that people forget what their purposes were and fear to use them again. While the natives are very vague on this point, we can only assume that the idea in retaining all the old magical materials is that their presence in the charm-box, before which the body rituals are conducted, will in some way protect the worshipper.

6. Beneath the charm-box is a small font. Each day every member of the family, in succession, enters the shrine room, bows his head before the charm-box, mingles different sorts of holy water in the font, and proceeds with a brief rite of ablution. The holy waters are secured from the Water Temple of the community, where the priests conduct elaborate ceremonies to make the liquid ritually pure.

7. In the hierarchy of magical practitioners, and below the medicine men in prestige are specialists whose designation is best translated "holy-mouth-men". The Nacirema have an almost pathological horror of and fascination with the mouth, the condition of which is believed to have a supernatural influence on all social relationships. Were it not for the rituals of the mouth, they believe their teeth would fall out, their gums bleed, their jaws shrink, their friends desert them, and their lovers reject them. They also believe that a strong relationship exists between oral and moral characteristics. For example, there is a ritual ablution of the mouth for children which is supposed to improve their moral fiber.

8. The daily body ritual performed by everyone includes a mouth-rite. Despite the fact that these people are so punctilious about care of the mouth, this rite involves a practice which strikes the uninitiated stranger as revolting. It was reported to me that the ritual consists of inserting a small bundle of hog hairs into the mouth, along with certain magical powders, and then moving the bundle in a highly formalized series of gestures.

9. In addition to the private mouth-rite, the people seek out a holy-mouth-man once or twice a year. These practitioners have an impressive set of paraphernalia, consisting of a variety of augers, awls, probes, and

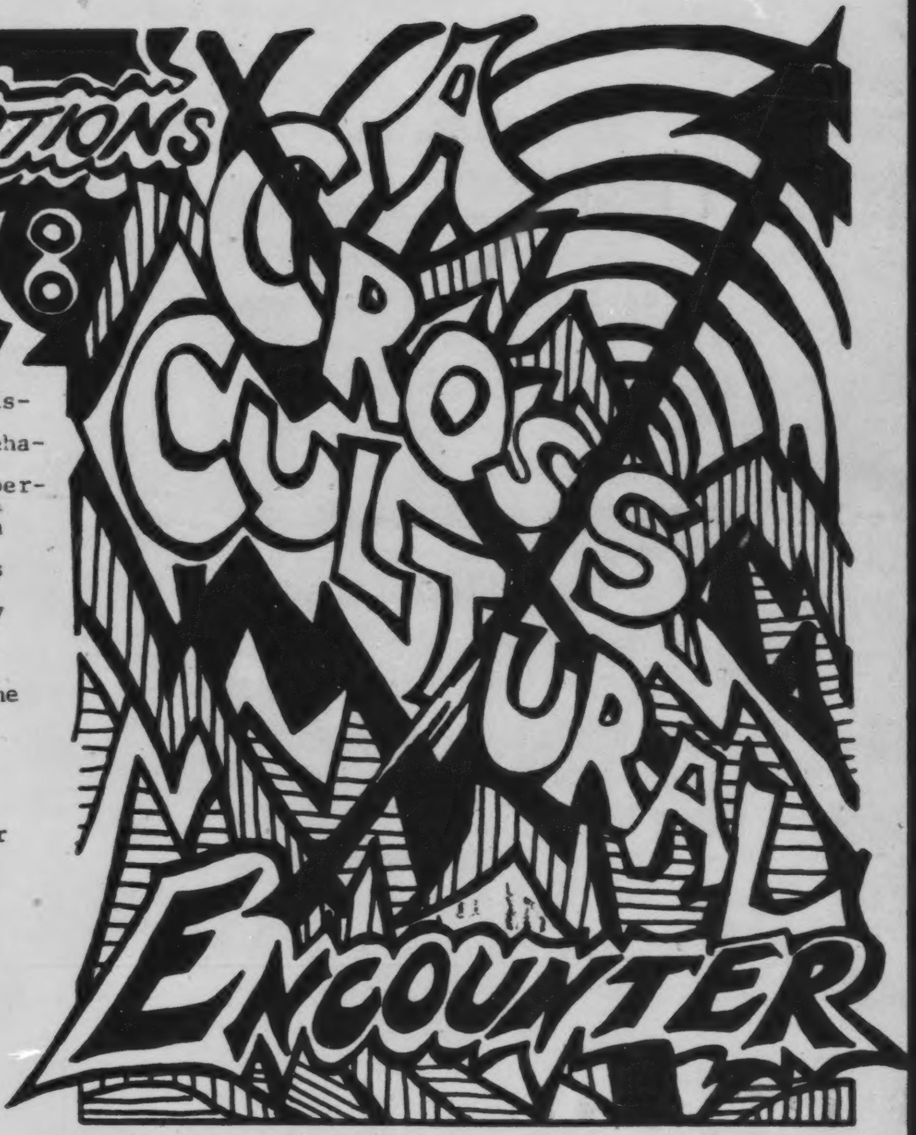
prods. The use of these objects in the exorcism of the evils of the mouth involves unbelievable ritual torture of the client. The holy-mouth-man opens the client's mouth and, using the above mentioned tools, enlarges any holes which decay may have created in the teeth. Magical materials are put into these holes. If there are not naturally occurring holes in the teeth, large sections of one or more teeth are gouged out so that the supernatural substance can be applied. In the client's view, the purpose of these ministrations is to arrest decay and to draw friends. The extremely sacred and traditional character of the rite is evident in the fact that the natives return to the holy-mouth-man year after year, despite the fact that their teeth continue to decay.

0. It is hoped that, when a thorough study of the Nacirema is made, there will be careful inquiry into the personality structure of these people. One has but to watch the gleam in the eye of a holy-mouth-man, as he jabs an awl into an exposed nerve, to suspect that a certain amount of sadism is involved. If this can be established, a very interesting pattern emerges, for most of the population shows definite masochistic tendencies. It was to these that Professor Linton referred in discussing a distinctive part of the daily body ritual which is performed only by men. This part involves scraping and lacerating the surface of the face with a sharp instrument. Special women's rites are performed only four times during each lunar month, but what they lack in frequency is made up in barbarity. As part of this ceremony, women bake their heads in small ovens for about an hour. The theoretically interesting point is that what seems to be a preponderantly masochistic people have developed sadistic specialists....

11. Our review of the ritual life of the Nacirema has certainly shown them to be a magic-ridden people. It is hard to understand how they have managed to exist so long under the burdens which they have imposed upon themselves. But even such exotic customs as these take on real meanings when they are viewed with the insight provided by Malinowski when he wrote (1948-70):

> Looking from far and above, from our high places of safety in the developed civilization, it is easy to see all the crudity and irrelevance of magic. But without its power and guidance early man could not have mastered his practical difficulties as he has done, nor could man have advanced to the higher stages of civilization.

EXAMINING PERCEPTIONS OF AFRICA: A CROSS CULTURAL ENCOUNTER



Whenever people from two different cultures meet, misunderstandings may develop, since each judges the behavior and values of the other from his own cultural perspective. The misunderstanding may be deepened when fear or anxiety are involved in the encounter. This lesson is designed so that students will emotionally experience such an encounter - first, one that took place in the U.S.; second, one that took place in the Congo.

This lesson was originally taught in a high school social studies class and in an in-service course for social studies teachers. It has also been adapted for use in the intermediate grades. (See reading materials at the end of lesson.)

GENERAL OBJECTIVE

The student will identify and examine his perceptions of Africa and Africans and will examine the sources of these impressions.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he is able to empathize with both protagonists in a cross-cultural encounter, both in this lesson and later in an illustration of another cross-cultural encounter by stating the emotions of each protagonist during the encounter, or by role playing the point of view of each protagonist in the situation.

2. The student will analyze a conflict situation to discover possible sources of misunderstanding, both in this lesson and later in an illustration of another cross-cultural encounter.

3. The student will demonstrate that he recognizes that some European commentators on Africa did not understand African cultures, both in this lesson and later in another reading about Africa, by questioning the validity of the author's interpretation of situations.

MATERIALS

Student copies of Clark, *Through African Eyes: The Colonial Experience*, pages 13-18.

INTEREST APPROACH

1. Tell the students that they are going to read a story and that as each student reads he should pretend that he is the "I" of the story. Also ask each student to complete the open-ended statements in the last line of the story, when he has finished reading it, on a sheet of paper.

2. Mentally divide the class and give the first of the following paragraphs to one half and the second to the other half.

    One night last summer I was walking in a rough part of town. It was late and no one was around. A taxi came up from behind and so startled me that I tripped on a broken bottle getting out of its way. I picked up the bottle and was looking for somewhere to put it when I noticed that the taxi had stopped a hundred yards ahead. Suddenly three doors of the taxi opened and four kids in leather jackets jumped out and started running towards me. I looked quickly in all directions to see where I could run but the houses were too close together and there were no lights anywhere. I only had a moment to think what to do. As they came close I... and they...and then I ...

    One night last summer Jack, Ray, Dick and I were coming home late from the show. I knew my mom would already be worried so I suggested taking a taxi to get home quicker. After we got in I went through my pockets and realized that I had spent all my money and I remembered that the other guys had spent all theirs. I nudged Jack in front and then Dick next to me and gave each of them the sign and told Dick to nudge Ray. About three blocks from my house we turned the corner real fast and there was this crazy guy, or maybe he was drunk, standing in the middle of the road and we almost hit him. This got the driver real mad and we knew he wasn't thinking much about us. I said, "Right here, please," and he stopped suddenly. We opened the doors and ran as fast as we could back in the other direction. We figured if he tried to chase us we'd just split up at the corner. But before we got there we had a surprise waiting for us. The crazy guy was standing in the middle of the street, just waiting for us. As we got closer we saw the danger. He had a broken bottle in his hand, and we knew by his face that he meant business. As we got closer he ... and we ... and then he...

3. After the students have read the stories and completed the open-ended statements, explain that you have given each half of the class a different account of the same incident - one from the point of view of an adult, the other from the point of view of a youngster. Ask a student from each half to re-tell the story (saying whose point of view he read) not recounting his own responses to the open-ended statements.

4. After these accounts are given, the sources of the misunderstanding should be discussed by the whole class, how each party saw his own actions and perceived the motives and actions of the other, and how the setting of the incident affected their perceptions of each other.

5. Have the students share their responses to the open-ended statements in small groups or with the whole class.

PROCEDURE

1. Explain that the students are about to read an account which describes a situation similar to the one they have just experienced. The students should now be able to empathize with both parties. Give half the the class Stanley's account, the other half King Mojimba's account from Through African Eyes. Ask the students to think of the other person's perception of the events while they read their version of the story.

2. Divide the class into groups, each group choosing a representative to restate the conflict.

3. Have the representatives retell the situation. Ask the other side if they agree with the account as it was presented.

4. Give each group the other side's account to read.

5. Discuss the actual cause of the misunderstanding - a cross-cultural misunderstanding brought about by Stanley not understanding the King's greeting.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Discuss some of the aspects of Stanley's culture which caused him to fire on the Congolese. Discuss some aspects of King Mojimba's culture which caused him to greet Stanley the way he did.

2. Have all the students read only Mojimba's account and then hypothesize about how Stanley felt.

3. Play the educational game, Culture Contact. (See Resources.)

4. Have the students analyze and role-play another cross-cultural situation illustrated in a movie, a selection from a book, or an incident from the community. For instance, Heinlin's Stranger in a Strange Land, pages 122-124 contains a dialogue betweeen two Americans trying to understand the beliefs and values of a Martian.

5. Substitute a cross-cultural encounter you or your students have experienced.

6. Have each student write an essay or a poem about a time when he was afraid.

7. Do the lesson "An Introduction to the study of 'other' people". (See Table of Contents)

8. Do the lesson "Films and Africa." (See Table of Contents.)

9. Research the responses of Indians and Europeans to the Europeans' entry into North America.

TEACHER COMMENTS

11th grade: The students became very involved in the lesson. They were quite accurate in recreating the experience of the other group.

5th grade: Although they did not use sociological vocabulary, without any guidance from me, the students compared the incident with middle-class Whites who misinterpret and "look down upon" the life styles of low-income people.

5th grade: Even my slow readers were very interested in this material. The students thought it was "exciting," "good," "weird." They were more sympathetic to the Africans; yet, they had an understanding of both sides. Many compared the encounter to the methods the white people used to invade Indian territory. They even related it to their own lives. "You don't get in as many arguments if you try to understand the other person."

RESOURCES

Books

Clark, Leon. E. Through African Eyes: Cultures in Change. Vol. IV. The Colonial Experience: An Inside View. New York: Praeger, 1970. Paper, $1.84. (T,H)

Simulations

"Culture Contact." Abt Associates, 53 Wheeler St., Cambridge, Massachusetts. 02138. $30.00.

A role-play simulation which shows the misunderstanding which can develop when a trading expedition arrives on an island inhabited by a pre-industrial society.

THAT WAS NO WELCOME*

Henry Stanley was the first white man to travel down the entire Congo River. He was a newspaper man and wrote a book about his travels. In the story below he tells how he was met by some Africans while traveling down the Congo in a canoe about 100 years ago.

About 8 a.m. we saw a marketplace where there were many small canoes. The men got into them and circled all around us. We stayed still for a long time, but they became bolder and began to throw their wooden spears whenever anyone cried "Mutti" (the word for sticks). We shot our guns a few times, which made them leave. Drums then awakened the whole country, and horns blew deafening blasts. Some canoes boldly followed us.

About 10 a.m. we came to another market. Here, too, warriors were waiting, and again we had to use our weapons. With a lot of noise the little canoes disappeared quickly down the river.

At 2 p.m. we came into a very large stream. There we saw a great fleet of canoes in the middle of the stream. The canoe men, standing up, gave a loud shout when they saw us and blew their horns louder than ever. Looking upstream, we saw a sight that sent the blood tingling through every nerve and fiber of our bodies: a fleet of gigantic canoes bearing down upon us, which were bigger in size and numbers than anything we had seen...

We had enough time to count the number of the war vessels. There were 54 of them! A monster canoe led the way, with two rows of paddlers standing up, 40 men on a side, their bodies bending and swaying like a barbarous chorus driving down toward us.

In the bow were ten young warriors, their heads gay with red feathers; at the stern, eight men with long paddles, whose tops were decorated with ivory balls, guided the monster vessel; and dancing up and down from stem to stern with ten men, who looked like they were chiefs.

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*Adapted from Stanley, Henry. Through the Dark Continent. Vol. II. New York: Harper & Row, 1885. p268-73.

The crashing sound of large drums, a hundred blasts from ivory horns and a thrilling chant from 2,000 human throats did not help to calm our nerves. But we had no time to pray...As the first canoe came rushing down, I turned to take a last look at our people and said to them:

"Boys, be firm as iron; wait until you see the first spear, and then take good aim. Don't fire all at once. Keep aiming until you are sure of your man. Don't think of running away, because only your guns can save you."

The monster canoe aimed straight for my boat, as though it would run us down; but when it was fifty yards away, it swerved to the side. When it was nearly opposite us, the warriors threw their spears and on both sides there was a noise of rushing bodies. But every sound was soon lost in the ripping, crackling gun fire. After firing for five minutes we saw that the enemy was regrouping about 200 yards above us.

We were angry now. It was a murderous world, and we felt for the first time that we hated the filthy people who lived in it. We followed them upstream until we saw their villages. We made straight for the river banks and fought in the village streets with those who had landed. We hunted them in the woods until we finally stopped.

THAT WAS NO BROTHER*

In the story below King Mojimba, who lived along the Congo River, tells how his people welcomed the first white man they had ever seen. He told this story to a Catholic priest.

When we heard that the man with white skin was traveling down the river, we were open-mouthed with surprise. We stood still. All night long the drums told the strange news - a man with white skin! That man, we said to ourselves, has a white skin. He must have got that from the river-kingdom. He is one of our brothers who was drowned in the river. All life comes from the water, and in the water he has found life. Now he is coming back to us. He is coming home.

We will prepare a feast, I ordered...We will go to meet our brother and bring him into the village with rejoicing! We put on our ceremonial dress. We got the great canoes. We listened for the gong which would tell us that our brother had arrived on the river. Now he enters the river! We swept forward, my canoe leading, the others following, with songs of joy and dancing, to meet the first white man our eyes had ever seen and to honor him.

But as we came near his canoe there were loud sounds, bang! bang! and fire-sticks spit bits of iron at us. We were frightened; our mouths hung wide open and we could not shut them. Things such as we had never seen, never heard of, never dreamed of -- they were the work of evil spirits! Several of my men plunged into the water...What for? Did they fly to safety? No -- for others fell down also in the canoes. Some screamed terribly, others were silent -- they were dead, and blood flowed from little holes in their bodies. "War! that is war!" I yelled. "Go back!" The canoes sped back to our village with all the strength we could give to our arms.

That was no brother! That was the worst enemy our country had ever seen...

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*Adapted from remarks of King Mojimba, as told to Father Joseph Fraessle, reprinted here from Heinrich Schiffers, The Quest for Africa, New York: G.P. Putnam's Sons, 1957, p.196-7. Reprinted by permission of G.P. Putnam's Sons.

And still those bangs went on; the long sticks spit fire. Flying pieces of iron whistled around us and fell into the water with a hissing sound. Our brothers kept on falling. We fled into our village - they came after us. We fled into the forest and threw ourselves on the ground. When we returned that evening our eyes saw fearful things: our brothers, dead, bleeding, our village plundered and burned, and the water full of dead bodies.

The robbers and murderers had disappeared.

Now tell me: has the white man treated us fairly? Oh, do not speak to me of him! You call us wicked men, but you white men are much more wicked. You think because you have guns you can take away our land and our belongings. You have sickness in your heads, for that is not justice.

EXAMINING PERCEPTIONS OF Africa

FILMS AND Africa

One of the first steps in learning about non-Western cultures is to recognize the need to assess the credibility of the presentation of another culture in the media. For instance, a recent study indicates that American children associate Africa with words like jungle, spears, natives, poison darts, cannibals, etc. - just the kind of image of Africa depicted in jungle-type movies and cartoons on TV. Once children recognize that the media influences their impressions of Africa, they are able to begin to investigate the authenticity and purpose of the presentation and to examine it for stereotypes.

The following lesson was designed to show intermediate school children how films can misrepresent a culture. By seeing that other people can develop misconceptions about America from U.S. films, it is hoped that the students will gain some insight into how they may develop stereotypes of non-Western people by unquestioningly accepting the media's presentations. Originally taught in a sixth grade language arts class, this lesson could be used throughout the intermediate grades in social studies and language arts classes.

GENERAL OBJECTIVE

The student will identify and examine his perceptions of Africa and Africans and will examine the sources of these impressions.

BACKGROUND INFORMATION

The films most American children see about Africa are Tarzan-type jungle films. A parallel situation exists in Africa. Most of the American films African children see are of the cowboy and Indian type. As many American children are amazed to discover that Africa is not jungle and Africans are not spear-throwing "natives", some African children are surprised when they meet an American who has never seen a cowboy or an Indian - except in a film.

PRE-REQUISITE

Word Association Pre-test. (See Table of Contents.)

MATERIALS

Student copies of "Dialogue among Three Boys".
(See materials at end of lesson.)

SPECIFIC OBJECTIVES

1. The student will demonstrate that he recognizes that the media sometimes misrepresents African cultures by describing the stereotypes that he has seen in specific
    - films, and/or
    - TV programs.
2. The student will demonstrate that he has analyzed the media for the influence of the profit motive by describing specific films about Africa where the profit motive is a factor.
3. The student will state examples of stereotypes in "Dialogue among Three Boys" and some of his personal stereotypes.

INTEREST APPROACH

Ask for volunteers to read parts in a dialogue. (See end of lesson)

PROCEDURE

1. Have the volunteers read the dialogue. Discuss the study questions at the end of the dialogue.
2. In addition, discuss the following questions:
    a. Do you really think the setting is America? Why, or why not?
    b. Do you think the boys have an accurate picture of the way America is? Why, or why not?
    c. Why do you think people make movies like the ones the boys saw? (Guide the students to recognize that a low-cost film that draws a large audience will make a large profit.)
    d. What are some other ways that these boys could learn about the United States? (Books, magazines, talking to Americans, radio)
3. Introduce the word stereotype. Explain that the three boys in the story formed a stereotype from the movie. Ask the students to describe the stereotype.
4. Ask the students what stereotypes they think teachers have of students (such as stereotypes of students who are messy, who have not been promoted, who are from a minority group, who don't do their homework).

5. Discuss stereotypes that students have of teachers: (such as teachers cannot be hip, don't have personal lives, are natural adversaries of students, etc.).
6. Discuss how teachers and students get stereotypes of each other.
7. Hand out tabulations of your students' responses to the word association pre-test on Africa. Have the students examine the responses and describe any stereotypes reflected in the tabulation.
8. Ask the students how they developed the stereotypes they have - how they learned about Africa. Lead them to recognize that at least part of their perceptions are from films and programs on TV.
9. Discuss whether films and TV programs give an accurate presentation of Africans. Discuss whether the Africans presented are stereotypes.
10. Discuss the motivation of some film and TV program producers. Lead the students to recognize again that as the goal of some producers is to make a profit, they are looking for exciting films that are cheap to make and will draw a large audience.
11. What are some other ways of learning about Africa? (Talking with Africans, locating books and films which accurately depict Africa, etc.)

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Assign each student a film or a program about Africa on TV. While he watches the film or program, he should consider questions like these:
    a. According to the film, what would you think the geographical features of Africa are like?
    b. How often would you think Africans are threatened by wild animals?
    c. What kind of jewelry did the Africans wear?
    d. What are the relationships between black and white people? Who usually makes the decisions?
    e. Would you like to have an African as a friend? Why?
    f. How are Africans portrayed? Are they stereotyped?

   After watching the films, have small groups of students discuss the impressions they formed.
2. Assign other TV programs to determine if minority groups in the U.S. are stereotyped: Blacks, American Indians, Asian-Americans, Spanish-speaking Americans.
3. Have the class develop criteria for evaluating books, programs, and films about Africa. Some of the criteria might be
    Is the book or film interesting?
    Are Africans presented as real people or are they stereotyped?
    Is the author African, or does he have a "feeling" for Africa?
    How long ago was the book or film published or produced?

4. Do the lesson "A Cross-Cultural Encounter". (See Table of Contents)
5. Collect newspaper articles on Africa. Analyze them to determine if they stereotype Africans or African governments.
6. Collect newspaper articles about various American minority groups. See if they stereotype minority groups.
7. Design a lesson for students to determine if they first notice similarities or differences among people from different cultures than their own.
8. Use only the first scene from the dialogue. Let the students finish the dialogue, each one taking a different point of view about how and why they liked/disliked the movie. The teacher may take one of the roles to facilitate the dialogue.

TEACHER COMMENTS

6th grade: The students were very interested in acting out the dialogue and had no difficulty in recognizing the importance of the profit motive in TV productions. I think it's very important that this lesson be followed by other exercises in evaluating materials on Africa for their credibility (does the author know Africans and is he sensitive to their cultures) and for the date of the materials. So many films on Africa are very out-dated.

5th grade: The children enjoyed the dialogue approach for getting the point across. They got the point quite readily.

RESOURCES

Beyer, Barry. Africa South of the Sahara. New York: Thomas Y. Crowell, 1969. Hardback, $6.95; paper, $4.65.

Hall Susan, "African Mythology" in African-American Institute, Are You Going to Teach About Africa? New York: African-American Institute, 1970. Paper, $2.00.

DIALOGUE AMONG THREE BOYS

Foday: What are you doing tonight, Momoh?

Momoh: Nothing. What did you have in mind?

Foday: What about going to the cinema? I was told there is a good cowboy film on tonight. What about you, Bockarie? Would you like to go?

Bockarie: Sure. What time does it start?

Foday: Around 8 o'clock. Let's go a little early, so we can see the advertisements.

Momoh: O.K. We can meet in front of the cinema at 7:30.

Bockarie: Right.

(After the movie)

Momoh: That was a great film. Didn't you think so?

Bockarie: Yeah. I wish I could go to Asu, so I could buy a horse and ride around the country-side like Tex did in the picture.

Foday: I think those guns that Tex's brother had were really neat. But I don't think I would shoot people like he was doing all the time. He must have killed about thirty people altogether.

Momoh: I agree. It seems that all they ever do in Asu is rob banks and kill people. They don't seem to be civilized.

Bockarie: I really liked the way the Asu people dressed - the men wearing the big hats and kerchiefs and the women wearing long dresses. But I'm surprised they don't get hot wearing those things around all the time.

Foday: The only thing that worries me is if I went there, the natives might shoot me because I'm different. Here in our country we treat strangers very well, but in the film it looked like the Asu people didn't like people from other places hanging around.

Momoh: You know, Foday, I think you're right about the way they treat strangers.

Bockarie: Yeah. You know, I don't think I could eat the kinda food they eat in Asu either. It seems like they're eating meat all the time. Never any rice.

Foday: Maybe we're lucky to be living where we are.

Momoh: I don't know. Before I wanted to go to Asu, but now I think I'd rather stay here.

Bockarie: Let's go home.
Momoh: All right. Let's go.

Directions: Answer the following questions in complete sentences. You may look at the dialogue if you wish.

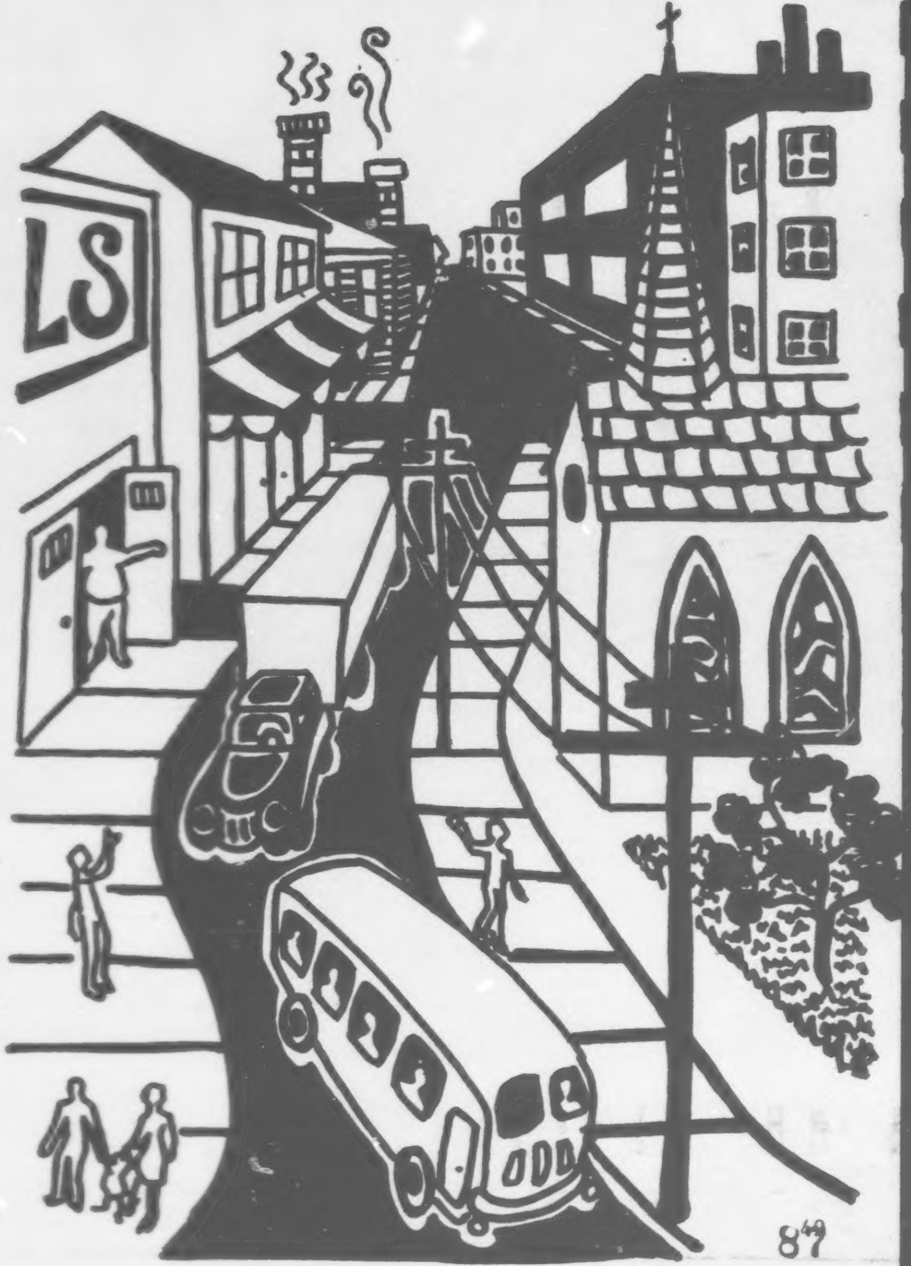
1. Where do you think the three boys were from? Why?
2. Where did the movie take place?
3. How do you think Foday felt about the people of Asu?
4. Do you think Foday's impression of the Asu people and their country was correct? Why, or why not?
5. How could Foday learn more about the country of Asu?
6. Why do you think Momoh said he didn't think the people were civilized?
7. Without looking in your dictionary, what do you think is the meaning of "civilized"?
8. Foday uses the word "natives". Again, without using your dictionary, what do you think that word means?
9. From the information in the story, would you like to live in Asu? Why, or why not?
10. Where do you think the country of Asu is located?

THE DIVERSITY OF Africa

INTRODUCING LIBERIAN AND KENYAN CITIES THROUGH PHOTOGRAPHS

Recent research indicates that the majority of American children have stereotypic views of Africa: they consider African life styles strange and completely foreign. Based on the assumption that children have already been exposed to traditional aspects of African life, this lesson was designed to present some of the visual similarities between Liberia and the United States. In this and the following lessons, differences between the two countries can be discussed in the context that both traditional and Western life styles exist in Liberia.

As Americans tend initially to evaluate people and cultures in terms of their visual images, photographs have been chosen as the focus of the lesson. Also, a student



is immediately interested in a large photograph: he is able to examine it closely when he can hold it in his hands or put it on his desk. These particular photographs have been selected because each one contains many images familiar to Americans, such as Western-style buildings and dress. Mixed with these familiar images are a number of different ones, such as Liberian vegetation and traditional clothing.
It is not important that the student immediately form a correct interpretation of what he sees, but rather that he begins to form hypotheses about what he sees. He should begin thinking about why things in Liberia are as they are and keep these questions and hypotheses in mind as he continues to study Africa.

This lesson was originally taught in the 7th grade, but could be used in social studies classes at all grade levels.

GENERAL OBJECTIVE

The student will perceive Africa as a diverse continent.

BACKGROUND INFORMATION

Americans are often amazed that African cities resemble American cities and other cities throughout the world - a result of the common causes and needs of cities. About fifteen per cent of the population of Africa lives in these urban centers where Western and traditional ways of life exist side by side or have been combined into new life styles. In each African city there is usually a "modern" section where Western technology, products, and culture are centered. As in American cities, ethnic neighborhoods and more traditional ways of life can be found in other sections of the city.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he perceives Liberia and Kenya as diverse countries, having both Western and traditional ways of life

   in an "each-one-teach-one" session (the student teaches another student what he has learned),
   in a letter written to describe Liberian and Kenyan cities, or
   in spontaneous comments he makes to fellow students while looking at the photographs.

2. The student will list hypotheses about the reasons for the various styles of clothing, architecture, etc., he notices in the photographs.

3. The student will identify familiar and unfamiliar items in the photographs and articulate them

   on a list,
   in an essay, or
   in spontaneous comments to fellow students while looking at the photographs.

MATERIALS

1. University of Massachusetts photographs No. 1,2,3,4,5,6. (See Audio-Visual Appendix.)
2. Opaque projector (if available)

INTEREST APPROACH

Tell the class that they are going to look at some photographs from Liberia and Kenya. Have a student locate the countries on a map. Ask the students what they think they will see in the photographs.

PROCEDURE

1. Divide the class into six small groups and appoint a recorder for each group. Place a photograph face down in front of each group.
2. Write the question, "What do you see in the photograph that you did not expect to see in a photograph of Africa?" on the chalkboard. Tell the class that the recorder should write down their answers because later each group will report to the class. Walk around the classroom, giving assistance, if necessary, with ideas on things to look for: products, clothing, equipment, facilities, commerce, transportation, the action of the photographs. Allow the students from 10-20 minutes to look at the photograph.
3. Repeat the same procedure with the question, "What do you see in the photograph that looks different or unusual to you? Can you think of an explanation for it?"
4. Repeat the same procedure with the question, "Do you have any questions about the photograph or something in it?"
5. After all the groups have finished gathering their data, ask each group to make a report to the class. During the presentation, the photograph should be held up in front of the class or shown with an opaque projector. All the students in the class should be encouraged to hypothesize about and discuss the questions raised by the group. The teacher should guide the students to formulate reasonable hypotheses.
6. At the end of the lesson, the photographs can be put on a bulletin board for all the students to examine.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. View the filmstrip "Life in Cities". (See Audio-Visual Appendix.) Discuss how American and African cities are alike.
2. Mix up slides of American and African cities. Have the students try to identify the cities. Then name and locate them. Discuss why cities look alike.
3. Discuss how stereotypes are formed.
4. Discuss why some Americans have misconceptions about Africa and Africans.
5. Have the students write stories about the photographs.
6. Teach the lesson "An Introduction to the study of 'other' people" at the high school level.
7. Teach the lesson "Cross-Cultural Encounter." (See Table of Contents.)
8. Teach the lesson "Films and Africa." (See Table of Contents.)
9. Individualize the lesson.

TEACHER COMMENTS

7th grade: I enjoyed teaching this lesson, even though I've never been to Africa. As I went from group to group, the students asked me questions about the details of the photographs, and I became involved in formulating hypotheses with the students: some of the items in the store are different than ours because they are processed locally, some are the same because they are imported. Later we checked our hypotheses with a returned Peace Corps Volunteer from Africa.

4th grade: The students spent a complete hour absorbed in looking at one photograph. They did have some difficulty labeling unfamiliar objects. Showing and telling might be the most effective method of evaluation at this level. It is helpful to use an opaque projector, so that all the children can see the details of the photograph during the reporting session.

6th grade: I found that listening to the comments of the students was the most valid form of evaluation, since students at this age will say far more than they will attempt to write. The lesson led into a study of Liberian clothing and foods.

12th grade World Affairs: My students really enjoyed this lesson. I heard comments like, "I thought all Africa was jungle." They were able to form quite valid hypotheses to answer some of their own questions.

5th grade: One of my student's comments summarizes the class' reaction the the lesson: "They should show this part of Africa on TV, too."

RESOURCES

Books

Beyer, Barry. Africa South of the Sahara. New York: Crowell, 1969. Hardback, $6.95; paper, $4.95. p. 8-10. (T)*

Kimble, George. Tropical Africa Today. St. Louis: McGraw-Hill, 1966. Hardback, $3.95; paper, $2.92. pages 1-70. (T H J)

Nolen, Barbara. Africa Is People: First Hand Accounts from Contemporary Africa. New York: E.P. Dutton, 1967. Hardback, $6.95. (T H)

Audio-Visual

"Life in Cities," a filmstrip in Living World of Black Africa. (See Audio-Visual Appendix)

University of Massachusetts, Photographs #1,2,3,4,5,6.

Slides of African Cities.

*T, teacher reference; H, high school; J, junior high; E, elementary.

THE DIVERSITY OF Africa: A VISUAL SURVEY

The purpose of this lesson is to introduce students to the diversity of Africa's lands and people and to generate positive attitudes toward the study of Africa. It is designed for students who have the stereotypes about Africa fostered by travel advertisements, Tarzan books, and late-late movies.

The lesson provides a first step in developing a more balanced, less simplistic view of Africa. Slides are used because they offer a concrete, vivid picture of Africa's variety.

The word association game described in the lesson is used to encourage students to examine their own perceptions of Africa both before and after the slides are shown. It is important to allow all students to express their feelings about Africa before, during, and after the slides and to share these feelings with both you and their classmates.

The lesson was originally taught in social studies classes in the intermediate grades but could be adapted for use at the higher levels.

GENERAL OBJECTIVE

The student will perceive Africa as a diverse continent.

BACKGROUND INFORMATION

It is almost impossible to summarize the diversity of Africa. Most of Africa is grassland; only 12% is rainforest. The rest of the continent is desert, except for the Mediterranean climatic regions, found on the northernmost and southermost edges of the continent. Although Black people form the majority of the population of Sub-Saharan Africa, white European settlers in Southern Africa are a small, but ruling minority. A small minority of East Indians live in East Africa and Southern Africa. Most of the population of North Africa is composed of Caucasian Arabs and Berbers.

While some Africans live in rural towns in traditional homes, others live in small towns in homes constructed of cement brick with zinc roofs. About 15% of the African population lives in metropolitan areas where the city centers resemble cosmopolitan cities throughout the world. In addition to the various traditional African cultures, Western ways of life and new life styles - resulting from the integration of traditional and Western cultures - exist side by side. They are reflected in the variety of dress, architecture, and values.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he perceives Africa as a diverse continent by describing its diveristy in reference to clothing, geography, transportation, children, games, housing, and religion.

2. The student will demonstrate that he evaluated his impressions of Africa by comparing and analyzing his two sets of responses to the word association game.

3. The student will demonstrate that he relates the influence of "jungle" movies to the American stereotypes of Africans in a class discussion, or by commenting on the inaccurate portrayal of Africans in a "jungle" movie he is assigned to see in class or at home on TV.

MATERIALS

1. Slides showing the diversity of Africa.

2. Slide projector.

INTEREST APPROACH

Ask the class how many students have seen Tarzan movies. Ask what they have learned about Africa from watching them. Record their responses on the blackboard.

PROCEDURE

1. Explain to the class that they are going to play a game and you want them to practice with some examples. Write "Africa" in big letters on the board. Tell the students that when you say a word, they are to think

of Africa and write down the first word that comes to mind. Example: say the word "animal". Ask the students to write down the first word that they think of, reminding them that they are thinking of Africa. Use the word "food" as another example. Ask the students to tell what responses they wrote down to see if they have the idea.

2. Ask the students to number their papers from one to seven and tell them you are going to continue playing the game. The words for the Word Association Game are clothing, geography, transportation, children, games, housing, religion. Collect their papers after they have finished.

3. Tell the students that you are going to show them seven different categories of slides (the ones mentioned above) and that you are not going to say anything about the slides but that you want them to look very carefully at each one. It is suggested that you allow the students to talk with one another as they are viewing the slides. For the slides on clothing, advise the class to concentrate on the clothing the people are wearing. For the slides on geography, they should concentrate on geographical features, etc. After each category is finished, allow students to give their reactions orally to the slides in that category. It is important to accept all their comments on an equal basis to encourage the students to give their true reactions.

4. After you have shown the slides, allow students to ask questions about them or about Africa in general. Questions that you cannot answer could serve as project topics for small groups of interested students.

5. Redirect the class to examine their comments about Tarzan movies which you wrote on the blackboard at the beginning of the period. Ask the students if they would like to make any further comments about Tarzan movies. Raise the following questions with the class:

    a. Who makes Tarzan movies?
    b. Why are they made?
    c. Where are they made?
    d. Are they good? Bad? In what ways?

6. Administer the same word association game and compare, with your students, their responses before and after the lesson. This should not be treated as a test, but simply as a game which can be used as a learning experience for both the teacher and the students.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Use student questions about Africa as the basis for a unit or for project topics on Africa.
2. Invite an African student in the area to come to answer student questions. Perhaps the student would be willing to teach a children's game or a song from his country. (See Human Resources Appendix)
3. Teach the lesson "Films and Africa". (See Table of Contents)
4. Have the children compare the three life styles of the children in A Week in Aya's World, Okolo of Nigeria, and Sia Lives on Kilimanjaro.
5. Individualize the lesson by having interested children look at the slides through a slide viewer and make the word association game into a study sheet.

TEACHER COMMENTS

6th Grade: The children enjoyed both the game and the slides very much. We found it very effective to allow the students to observe each slide as closely as possible without teacher commentary. This approach encouraged maximum inquiry on the part of the students and thereby brings out questions which might not otherwise arise. (e.g., Where did Africa get its name?) There were many questions asked which we could not answer. Providing answers is less important than encouraging the students to research their questions and share what they learn with the rest of the class.

4th Grade: My students did not respond to the modern aspects of Africa, such as cities. But when they saw such things as "traditional houses", they said, "Yeah, that's what I answered - huts". It seems they have such strong stereotypes of Africa they either don't perceive the slides of modern Africa or they don't associate them with Africa. Probably the only solutions are to be sure the modern aspects are mentioned in the class discussion after seeing the slides and to reinforce the concept of the diversity of Africa in lessons throughout the year.

RESOURCES

Books

Bernheim, M. A Week in Aya's World: The Ivory Coast. New York: Collier-Macmillan, 1969. Hardback, $4.50; paper, $1.95. (E)*

Beyer, Barry. Africa South of the Sahara. New York: Crowell, 1969. Hardback, $6.95; paper, $4.65. p.8-10. (T)

Buckley, Peter. Okolo of Nigeria. New York: Simon and Schuster, 1962. Hardback, $4.95. (E)

Hall, Susan. "African Mythology" in African-American Institute. Are You Going to Teach About Africa? New York: AAI, 866 United Nations Plaza, 1970. Paper, $2.00.

Kimble, George. Tropical Africa Today. St. Louis: McGraw-Hill, 1966. Hardback, $3.95; paper, $2.95. pp.1-70 (THJ)

Lindgren, Astrid. Sia Lives on Kilimanjaro. New York: Macmillan, 1959. Hardback, $2.95. (E)

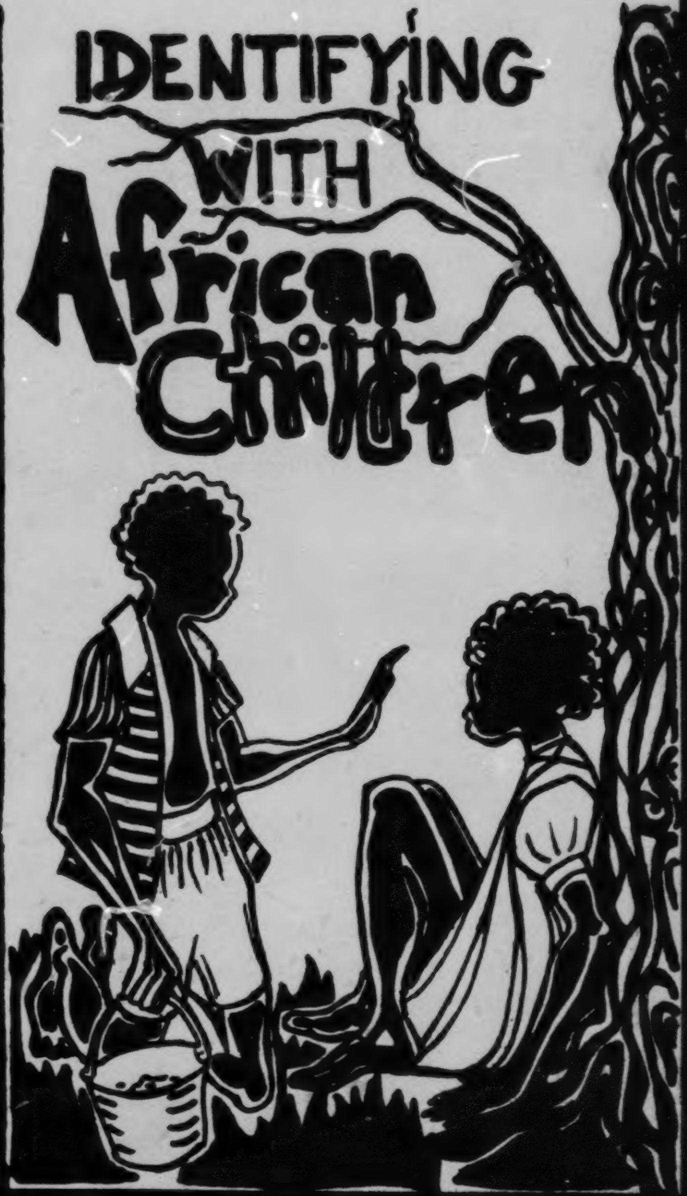
*T, teacher reference; H, high school; J, junior high; E, elementary.

Since children are usually interested in other children, an effective way of introducing students to another culture is through its children. An American teacher who lived in Malawi for two years wrote "The Rebellion of Odilo" to show how children in Malawi are like children in other parts of the world. By recognizing that Odilo, the main character in the story, has many of the same feelings and problems that they do, American students may come closer to identifying with African children. The setting for the story is Malawi, the characters have typically Malawian names, but the plot is one which might occur anywhere.

The lessons were originally taught in a fifth grade social studies class. They could also be used in social studies and language art classes throughout the intermediate grades. In the primary grades the story could be read to the students.

GENERAL OBJECTIVE

The student will identify with the roles of African family members.



THE REBELLION OF ODILO

LESSON #1

BACKGROUND INFORMATION

Like children in rural areas in the United States, African children in rural areas and small towns have definite responsibilities. If the father owns a canteen (a small shop where small household supplies such as soap, tea, and canned goods are sold) some of the duties will probably be related to the maintainance of the shop.

Children throughout Africa help carry water from the closest source - usually community faucets in small towns - to their homes. As they grow, they use larger and larger pots or pails. Girls usually help their mothers to keep the house clean, to take care of younger children, to cook, etc., while older boys help their fathers. Soccer, called football in Africa and Europe, is played by boys and men throughout most of the continent.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he identifies with Malawian children by

   acting out the first part of the story, showing identification with Odilo's
   character and situation, or
   pantomiming his and Odilo's family responsibilities.

2. The student will compare and contrast the family responsibilities of Malawian children with his own

   by pantomiming his and Odilo's responsibilities, or
   by listing similarities and differences.

3. The student will demonstrate that he knows that Malawian children have definite responsibilities to their families - i.e., carrying water, cleaning the house, helping their father, etc.,

   by pantomiming them, or
   by drawing pictures of them.

MATERIALS

1. Slides showing children from Malawi or from another African nation.
2. Slide projector
3. Duplicated copies of "The Rebellion of Odilo"

INTEREST APPROACH

1. Use one or two sentences containing the word "responsibility". A student might be complimented for meeting his responsibility of getting to class on time. Have the students define the word. Encourage them to give numerous examples. Discuss the responsibilities of parents and children, students and teachers.

2. Tell the students that they are going to read a story about a boy in Malawi who does not meet his responsibilities. Show slides of Malawian children. Have them locate Malawi on the map. Ask the students to read to find out how and why the boy fails to meet his responsibilities.

PROCEDURE

1. Have the students read the first two pages of the story. Discuss how and why Odilo fails to meet his responsibility.

2. Lead the class in a discussion of Odilo's feelings. Discuss whether they think Odilo had too much work.

3. Ask the students if they ever feel that they have too much work to do. Encourage the students to discuss the work they like and dislike. Discuss how their responsibilities are like and different from Odilo's.

4. Help the students plan and present a pantomime of the jobs they do and the jobs Odilo did.

LESSON #2

SPECIFIC OBJECTIVES

1. The student will demonstrate that he identifies with Malawian children by

   writing a different ending to the story, reflecting an understanding of Odilo's situation and personality, or

   acting out the story, showing identification with Odilo's character and situation.

2. The student will compare and contrast those things which are important to him with those which are important to Odilo after making lists of those things important to him and to Odilo.

3. The student will demonstrate that he knows that Malawian children experience minor crises similar to his own by describing a problem he has had in the past week and one which he thinks Odilo might experience.

MATERIALS

1. Duplicated copies of "The Rebellion of Odilo".

INTEREST APPROACH

1. To be sure that all of the students understand the first part of the story, have one or two students give a brief summary.

2. Ask the students to guess what will happen in the second part of the story.

PROCEDURE

1. Have the class finish reading the story. Discuss the plot.
2. Ask the students what things are important to them. Some things the students might mention are family, home, food, friends, school, play, etc. List them on the chalkboard.
3. Have the students make a list on the chalkboard of those things which, after reading the story, they think are important to Odilo.
4. Ask the students to choose three items from the list of things important to them and tell how they think their lives would be affected if deprived of these three things. Have the students go through the same procedure for the list of things important to Odilo. Compare the lists.
5. Ask the students to think of the crisis in which Odilo found himself. Ask if any students can remember a similar crisis which they experienced and will tell the class about it.
6. Ask the students how they would have handled this situation if they had been Odilo's parents. Find out if the students think all parents in Malawi would have handled the situation the same way that Odilo's parents did. Discuss whether all American parents respond the same way to the behavior of their children.
7. Discuss "Rebellion". Ask questions like: What does "rebellion" mean? Have you ever rebelled? When? What are some of the good things and some of the bad things about rebelling?

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. In the lower grades, cut out pictures from magazines to illustrate the responsibilities of different family members.
2. In the lower grades, read A Week in Aya's World to the class and act out some of her activities.(See Resources)
3. Play some African games. (See Table of Contents)
4. Study "The Family in West Africa and Worcester." (See Publications from the University of Massachusetts)
5. Have the students draw scenes from the story.
6. Individualize this lesson by writing out the questions for individual study.

TEACHER COMMENTS

6th Grade: Our students were particularly enthusiastic about discussing the things that were important to them; we ended up with a whole board of items --- from pets to parents. The interest of the students was aroused to the point that they were receptive to a comprehensive unit on African family life.

5th Grade: We had a good discussion of the meaning of responsibilities. I enjoyed this lesson because I learned a lot about my students.

6th Grade: I read the story to the class and we discussed it as we went along. Based on the children's responses and interest, this procedure worked out quite well.

5th Grade: There was an enthusiastic response to all questions concerning parallels between Odilo's life and the lives of the students. Their examples were excellent and were offered without any prodding from me. One such example was from a boy whose father runs a store near school. The closeness of his identification with Odilo was amazing and aided the other children in formulating their own comparisons.

RESOURCES

Books

Bernheim, M. and E. A Week in Aya's World: The Ivory Coast. New York: Crowell-Collier Press, 1969. Hardback, $4.50; paper, $1.95. (E)*

Bohannan, Paul. Africa and Africans. Garden City, New York: Natural History Press, 1964. Paper, $1.45. (TH)

Clark, Leon. Through African Eyes: Vol.I Coming of Age in Africa. New York: Praeger, 1969. Paper, $1.84. (TH)

Laye, Camara. Dark Child. New York: Noonday Farrar, Straus, and Giroux, Inc. Paper, $1.95. (TH)

McKnown, Robin. Rakoto and the Drongo Bird. New York: Lothrop, 1966. Hardback, $3.70. (E)

Audio-Visual

Slides of African children (Malawian or of other nations.)

*T, teacher reference; H, high school; J, junior high; E, elementary

THE REBELLION OF ODILO

Odilo sat on his mat. He was very unhappy and the smile which usually made his eyes sparkle had been replaced by a frown. He had just had a serious talk with his father and was now sitting on the mat he shared with his younger brother. He wanted to think. Thinking did not do much good. Odilo felt that he had too much work to do. All day long he did nothing but work, work, work! He was working much too hard and it was unfair!

Odilo Nangupata was a 12-year-old boy who lived with his family in a small town called Tuchila. His father owned the local canteen. Odilo had a brother and a sister, both younger than he. His brother's name was Chole and his sister's name was Mercy.

Mr. Nangupata worked very hard in the canteen. All of the neighbors came to buy supplies for their houses. Odilo helped his father by cleaning the canteen at the end of each day. When Odilo had finished the cleaning, he usually sat on the mat and rested. Lately he had been using this time to complain about how tired he felt.

To hear Odilo huffing and puffing, one would think that he was the only person who ever did any work. This was not true. The whole Nangupata fmaily worked very hard. Mrs. Nangupata was responsible for the garden. She also had to do most of the work in taking care of the chickens Of course, all this work was in addition to the cooking, cleaning, washing, ironing and mending which mothers everywhere do. She even managed to help Mr. Nangupata when he was extra busy in the canteen. All of the children helped her from time to time, but most of the work was her responsibility. Yes, Mrs. Nangupata certainly did her share of the work.

Odilo's brother and sister had their own jobs, too. Chole had to help bring the water from the village pump. He also had to help Odilo milk the two cows and feed them. All by himself Chole cleaned the trash from the front of the canteen. His job had to be done every day. A clean, neat canteen was very important to the business.

Mercy, at age seven, was one year younger than Chole. Her job was to help her mother with the dishes and to do all the sweeping in the house. Mercy also had to carry one pail of water from the pump. Of course, her pail was smaller than those carried by the boys. She was much too small to carry a pail as large as those carried by her brothers.

Odilo sat on the mat and thought of all the things he had to do. It seemed that he was always busy. Milk the cow, clean the canteen, carry the water, help Mother in the garden. Busy, busy, busy! He sat there and thought for a long time. I just seemed that he was doing more work than anyone else.

Mr. Nangupata came into the room. He stood looking at Odilo for a few seconds. Then he said, "Son, we have discussed your feeling that you are working too hard. Your mother and I understand. We have decided that you may do only the work that you choose to do. Chole and Mercy will do the rest. We have talked to them and they agree."

"Really, Father?" Odilo asked. "Thank you. Now I will have more time to play with my friends! I think I will go and play a game of soccer before it's time for dinner."

Down the road to Jimmy's house ran Odilo. Jimmy could not play a game of soccer because he had to carry water for his family to use at night. At Alistair's house Odilo discovered that Alistair was busy helping his mother in the garden. Odilo continued from one house to another, trying to find someone who had time to play with him. Nobody had time. Everybody was busy with afternoon chores. There was no time to play.

Having left Jasper's house after finding that he could not take time to play, Odilo walked along to the big paw-paw tree. He sat on the ground in the narrow strip of shadow made by the tree and thought about what he could do.

"Oh, well," he said to himself, "I'll just have to wait until tomorrow. Maybe my friends will have more time to play then."

Then he remembered that all the boys were busy doing the things they did every day after school. The only thing left to do was wait until Saturday. Then school would be out and he and his friends could play most of the day. In the meantime, he would just play alone and rest until Saturday. Having made his plans for spending the time until Saturday, Odilo walked back to the house and began resting and waiting for dinner.

On entering the house, Odilo got a surprise. Mercy was just coming out of the kitchen on her way to the town pump to bring water to the house. She was carrying the large pail which Odilo usually carried. Mercy gave her brother a big smile and ran out of the house and down the hill. Odilo stretched out on the mat, wiggled around until he found a comfortable position and thought to himself, "Hmmmm, it sure feels good not to have to carry all that water."

Odilo lay on his mat and thought about all the free time he had. While he was thinking he fell asleep and awakened only when he felt the pangs of hunger in his stomach.

Yawning and stretching as he went, Odilo walked into the kitchen. Mrs. Nangupata was washing potatoes to be used for the evening meal.

"Mother," said Odilo, "I'm hungry. It's late. Why is dinner not ready?"

"Well, Odilo," replied Mrs. Nangupata, "since you are not doing your share of the work, the rest of us have to divide your share among us. A few things have happened since you fell asleep."

"What happened, Mother?"

"Well, Mercy and Chole carried your share of the water. The pail was too heavy for Mercy. She fell down and hurt herself. Your father carried her to the dispensary. I had to stay in the canteen because your father was away. The last customer just left. Sorry, dinner will be a little late tonight."

Odilo felt awful. Poor Mercy! Hurt while doing his work! How selfish he had been! In a very small voice Odilo asked, "Was Mercy badly hurt, Mother?"

"Oh, I don't think it's too serious," Mrs. Nangupata replied. "It looked like a harmless scrape to me. Your father thought it best to have the nurse look at it. Can't be too careful, you know."

"Yes, I guess so," said Odilo. "Well, I'm glad she's not seriously hurt."

Odilo was obviously embarrassed. Mrs. Nangupata understood. "Chole is out cleaning the canteen," she said, "Why don't you go and give him a hand? The time will go faster if you're busy."

The boys were chatting happily when Mr. Nangupata returned from the dispensary with Mercy. She proudly displayed her nice, new bandage to her brothers. Mr. Nangupata said that the nurse at the dispensary said Mercy's knee was scratched and bruised. The injury was not a serious one.

After talking to Mercy for a while, Chole took the broom from the corner and went to the front yard to begin clearing away the paper and other trash which had accumulated during the day. Odilo silently followed Chole, took the broom from his brother and told him to sit on his mat until dinner was ready.

In the kitchen Mr. and Mrs. Nangupata smiled at each other. Neither of them said anything, but they knew that their son had learned a very valuable lesson.

IDENTIFYING WITH African Children

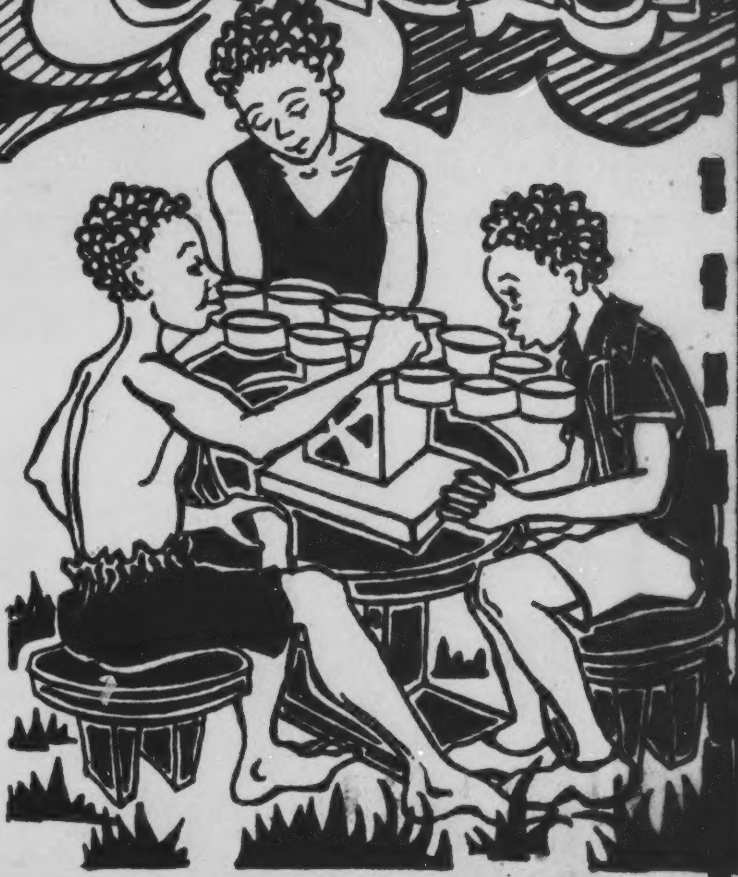
African Games

Children of all cultures enjoy playing games. By enjoying games which they clearly associate with Africa, the students may identify more readily with African children.

This lesson was originally taught in the third grade, but the games can be taught throughout the elementary grades in social studies, physical education, and mathematics classes. Wari is also popular among adults in Africa.

GENERAL OBJECTIVE

The student will identify with the roles of members of the African family.



BACKGROUND INFORMATION

Because there seems to be a common desire for recreation, all cultures have a heritage of games and recreational activities which each generation passes on to the next. Many of these games also serve an important function in the socialization process. Some may teach some of the values of society, such as competition or cooperation; others teach (or historically taught) model roles and skills, such as "Tanzania Game Hunt", or our "Lemonade". All are part of the shared body of knowledge and experience of members of the culture.

Whether by coincidence or cultural diffusion - the similarity between certain children's games from many different cultures is striking. Blind Man's Bluff, for instance, is played in many West African nations. Wari, played throughout West, East, and Southern Africa, is known by a variety of names and played by a variety of rules. The boards vary from beautifully carved peices of art to one-time "boards" dug in the ground. Variations of Wari, brought by their West African ancestors, are still played by many people in the Caribbean.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he identifies with African children by enjoying African games - Blind Man's Bluff, Tanzania Game Hunt, and Wari -
    - by asking to play them again,
    - by asking to learn other African games,
    - by playing the games in free time or on the playground, or
    - by teaching the games to friends.
2. The student will demonstrate the understanding that the function of children's games are recreational and educational by explaining why he thinks African children play each of the games.
3. The student will play the three games to demonstrate a knowledge of their rules.

MATERIALS

1. Props for games: sticks, blindfolds, long piece of cloth.
2. Photographs or slides of African children playing games or Playtime in Africa.
3. Wari board, slide or photograph.
4. To make Wari boards: 1 egg box and 48 beans for each student, construction paper, glue, etc.

INTEREST APPROACH

1. Ask the students to name some of their favorite games and tell how they are played. Allow one of the students to teach the rest of the class a favorite game.
2. Discuss why people play games. Lead students to discover their educational and recreational function.

PROCEDURE

1. Ask the students if they know any foreign games. Ask who plays the game and why. Discuss the rules of the games.
2. Ask the students what are the things that they like to do that they think African children like to do.
3. Show a photograph or slide of African children playing games. Tell the chidren that they are going to learn three games from Africa: one from Ghana, one from Tanzania, and one played throughout West, East, and Southern Africa. Have the students locate the countries and regions on the map.
4. Teach the students the first two games. (See Games Appendix for rules.) Play each game a number of times according to interest.
5. Show the students the Wari board. Explain to them that Wari is played in many sections of Africa, but known by different names and played with slightly different rules. Demonstrate how to play the game. (See Games Appendix.)
6. Have the students decorate egg cartons to make their own Wari bean game. Give each student 48 beans to play with.
7. Ask the students to pair off to play a few rounds of Wari.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. View slides or photographs of African children playing games.
2. Read to or have the children read Playtime in Africa.
3. Play other African games. (See Children in Nigeria, Hi Neighbor, and Fun and Festival in Africa in Resources.)
4. Discuss the reasons for the similarities between some African and American games: limitations on the kinds of new games which can be created, the Afro-American heritage in the U.S., the influence of the West on Africa, the Arabic influence on both Europe and Africa. Trace the origin of some games.
5. Choose an American game - like football - and discuss the values which it teaches Americans.
6. Teach the students soccer (known in Africa and Europe as football), which is played by schoolboys throughout Africa.
7. View the film, Modern Africa; Sports and Entertainment. (See Filmography in Audio-Visual Appendix.)
8. Read "Where There's a Child..." and view toy slides.
   Have the children make toys out of similar materials.
9. Read "The Race" in Marvin's Africa.

TEACHER COMMENTS

3rd grade: My third grade students particularly enjoyed playing the games. They were surprised that their own games were similar to the games of African children. They liked Wari and even found similarities between it and an American bean game which they play. They made up some additional rules for Wari and wondered if Africans would object. Although the lesson took 1 1/2 hours, the children wanted to continue playing the games during recess. Even now, weeks later, they often play Game Hunt and Blind Man's Bluff during recess.

2nd grade: My students enjoyed the lesson. Probably at this level the lesson should be divided into 2 parts.

4th grade: The students were interested in and entertained by the games. I enjoyed the lesson as much as the kids.

RESOURCES

Books and Periodicals

Banfield, Beryl. Africa in the Curriculum. New York: Edward W. Blyden, 1968. Paper, $3.95. p. 51-53. (T)

Bernheim, Marc. A Week in Aya's World: The Ivory Coast. New York: Collier-Macmillan, 1969. Hardback, $4.50; paper, $1.95. P. 12 (E) Photograph of children playing Blind Man's Bluff.

Bleeker, Sonia. The Masai. New York: Morrow, 1963. Hardback, $2.95. Pp. 54-56. (EJ)

Clark, Leon. Through African Eyes Vol. I: Coming of Age in Africa. New York: Praeger, 1969. Paper, $1.84. P. 15-20. (TH)

Count and Capture. Delaware, Ohio: Cooperative Recreation Service. Paper, $ .25. (T)

D'Amato, J. African Crafts For You To Make. New York: Simon and Schuster, 1969. Hardback, $4.95. (TE)

Greater Cleveland Social Science Program. Children in Nigeria: Teacher's Guide Children in Other Lands. Kindergarten Supplement to Vol. II-A. Cleveland: Educational Research Council of America, 1969. Out-of-print. (T)

Marvin, Stephen. Africa. San Francisco: Field Educational Publications, Inc., 1969. (World Studies Inquiry series.) Paper. P. 57-59. (E)

Sutherland, Efua. Playtime in Africa. New York: Atheneum, 1966. Hardback, $3.00. (E) Contains many photographs of Ghanaian children playing games.

U. S. Committee for UNICEF. Hi Neighbor. New York: Hastings House. Paper, $1.50. Books 4, 5, 6. (TE) Each book contains a game from an African nation.

"Where There's a Child...". Maryknoll, April 1971. P. 24-27. (Available from Maryknoll Fathers, Maryknoll, New York, 10545). (TE)

Wright, Rose H. Fun and Festival from Africa. New York: Friendship Press, 1959. $ .75. (E)

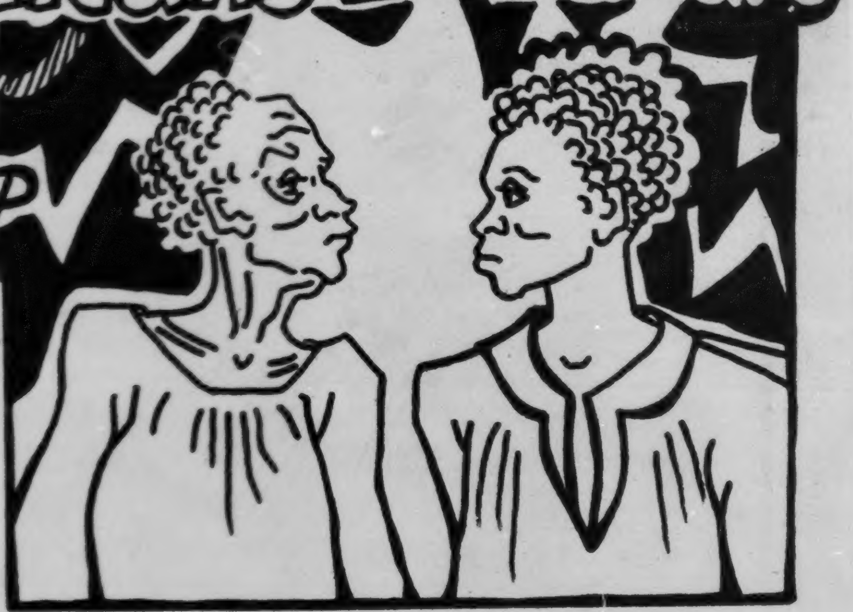
Audio-Visual

Modern Africa: Sports and Entertainment. (See Filmography in Audio-Visual Appendix.)

Slides of African toys.

IDENTIFYING WITH Africans EXPERIENCING SOCIAL CHANGE

THE GENERATION GAP



The theme of social change and a "generation gap" is a very important concept to discuss if students are to understand that social change in contemporary Africa is analagous to the social change we are experiencing in the United States. The "generation gap" is usually a relevant issue to students; they are eager to discuss it. The film Family of Ghana is an excellent vehicle for leading into a discussion of a generation gap in Ghana parallel to the one in the U.S. Among other things, the film portrays the conflict between an old man who has lived his entire life in a small town and his educated son who is trying to break away, in some ways, from the traditional and accepted way of life.

This lesson, originally taught in sixth grade, could be used in grades 4 - 12 and in sociology classes, psychology classes, history classes and African literature classes.

GENERAL OBJECTIVE

The student will identify with Africans experiencing social change and recognize that it is a universal phenomenon which he himself is experiencing.

BACKGROUND INFORMATION

The "generation gap" - differences in values and styles between generations - exists in Africa as well as in the United States. Rapid social change - itself a result of industrialization and urbanization, and accompanying mobility, mass communication, the expansion of the size of societies, and the contact of many kinds of life styles - has intensified this gap. Throughout the world people are presented with new ways of life - to accept, modify, or reject.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he identifies with Ghanaians experiencing social change by
    role-playing a situation showing the Ghanaian generation gap,
    writing dialogues showing the different points of view between generations in Ghana, or,
    writing character studies which demonstrate the differences in values between generations in Ghana.
2. The student will analyze the causes of the generation gap in Ghana and the U.S., such as the contact of the younger generation with life styles different from those their parents have experienced
    in a class discussion or
    in a short paragraph comparing and contrasting the causes of the generation gap in the U.S. and in Ghana.
3. The student will define the generation gap as a difference in values and styles between generations.

MATERIALS

Movie projector (with a "stop-action" device if available.)

Family of Ghana (See Filmography in Audio-Visual Appendix.)

INTEREST APPROACH

1. Ask the class what is meant by the term "generation gap". Discuss causes and indicators of the generation gap here in the United States. Role-play a scene depicting one aspect of the generation gap (e.g., a father trying to convince his son to get a haircut). Allow ample time for discussion, as this topic should be of great interest to most students.
2. Explain that certain portions of the film they are about to see portray conflicts between an old man and his children; these conflicts are examples of the generation gap that exists in Ghana. Ask the students to look for the conflicts in the film.

PROCEDURE

1. Have students find Ghana on a map of Africa.
2. Show the film.
3. Ask the students to role-play a scene from the movie depicting the "generation gap" that exists in Ghana.
4. Ask students to verbally compare and contrast the "generation gap" in the United States and in Africa.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. In the lower grades use the film to discuss Ghanaian transportation, clothing, housing, etc.
2. Study the results of urbanization on the personal lives of rural Americans and Ghanaians moving to the city.
3. Have the students write about a recent "generation gap" incident they have experienced.
4. Discuss ways to narrow the generation gap.

TEACHER COMMENTS

6th grade: We spent almost an entire period just duscussing the generation gap in the U.S. The students had a lot to say. If you are able to get a "stop-action" projector, it is advisable to stop the film periodically to see if the students can understand the dialogue. The narrator's accent makes it difficult for some students to understand.

12 grade literature: The students carried on the discussion about the generation gap and its causes and effects practically without any participation on my part. They naturally went back and forth from Ghana to the United States in the discussion. We tried role playing, but didn't continue it long because the kids were uncomfortable. They had no previous experience role playing and probably needed to be "eased" into it. The lesson has to be modified for a 40-minute high school class. I began with a short discussion of the generation gap, asked the students to look for indicators of this conflict in the movie, and then showed the film. The next day we did the rest of the lesson.

RESOURCES

Books

Arnott, Kathleen. Bola at School. London: Oxford University Press, 1965. (New Oxford Supplementary Readers series.) Paper, appx. $ .50. (E)*

Bohannan, Paul. Africa and Africans. Garden City, New York: Natural History Press, 1964. Paper, $1.45. P. 158-173. (TH)

Clark, Leon E. Through African Eyes: Cultures in Change. Vol.I Coming of Age in Africa. New York: Praeger, 1969. Paper, $1.84. P. 5-8, p. 30-38. (TH)

DuBois, Victor. City Lights. Hanover, New Hampshire: American Universities Field Staff, 1970. Paper. (H)

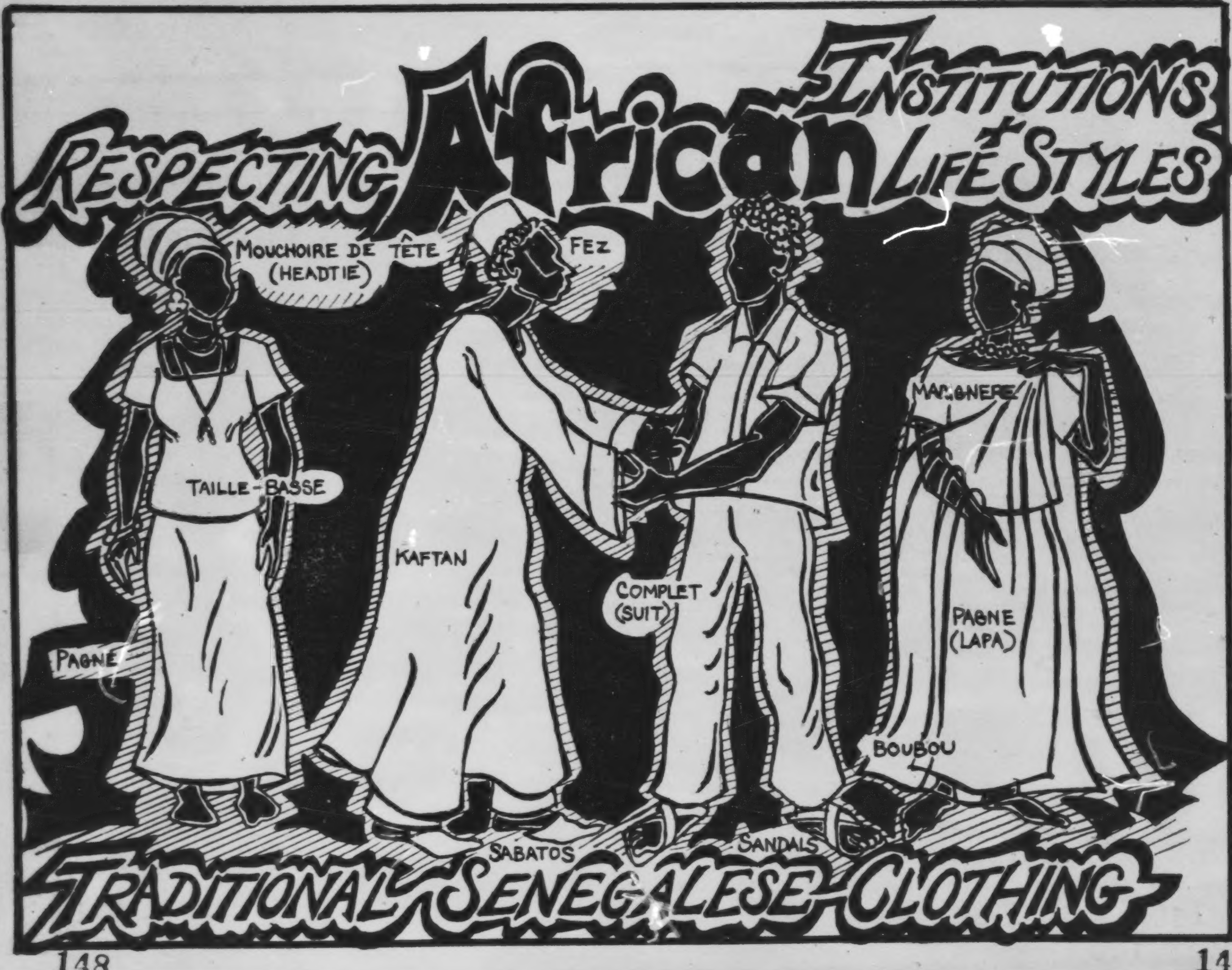
Mair, Lucy. New Nations. Chicago: University of Chicago, 1963. Hardback, $5.00.

Audio-Visual

Family of Ghana. (See Filmography in Audio-Visual Appendix.)

*T, teacher reference; H, high school; J, junior high; E, elementary

RESPECTING African INSTITUTIONS + LIFE STYLES


MOUCHOIRE DE TÊTE (HEADTIE)
FEZ
MARIGNERE
TAILLE-BASSE
KAFTAN
COMPLET (SUIT)
PAGNE
PAGNE (LAPA)
BOUBOU
SABATOS
SANDALS

TRADITIONAL SENEGALESE CLOTHING

This lesson gives children the opportunity to examine their feelings about the clothing that people in other cultures wear. It is hoped that the students will enjoy wearing and working in Senegalese clothes and will reach the conclusion that Senegalese clothing is fashionable and practical.

Originally taught in a third grade language arts class, this lesson could be used when discussing the relationship of climate and culture, when discussing clothing styles in various historical periods and cultures, and when studying African culture.

GENERAL OBJECTIVE

The student will respect African institutions and life styles as responses of African people to their social and physical environment.

BACKGROUND INFORMATION

Although some Senegalese wear Western clothing, the majority wear traditional styles - a reflection of their pride in their heritage. Traditional clothing is simply styled, so that most Senegalese women can make it themselves without having to hire a tailor. Another practical aspect of Senegalese women's clothing is that some garments have many purposes. A wrap-around skirt, for example, is a rectangular piece of material which can also be used as a head tie, a baby wrap, or a shawl. Senegalese men usually wear wide-legged pants, since they are very airy and comfortable in hot weather.

The versatile wrap-around skirt allows a woman to do her daily chores with ease; stooping over and bending present no problems with long skirts. Long skirts are also automatic protection against biting insects. The head tie assists in easily balancing baskets on the head and acts as a protection against the sun.

Most everyday informal clothing - including head ties, skirts, boubous, and duckets - is made of simple cottons. Formal wear is usually made of metallic or brocade fabric. Sometimes clothing is made from "country cloth" - hand-woven cloth, usually made of heavy cotton.

Because of the French influence during the colonial period, many French words for garments - pagne, complet, etc. - have been adapted.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he respects the ways that Senegalese dress
   - by asking to make similar clothes for himself,
   - by asking to make costume dolls,
   - by the way he describes it in an each-one teach-one session, or,
   - by showing a more positive response to the introductory question, "How do Senegalese dress?", when it is repeated at the end of the lesson.
2. The student will demonstrate that he can analyze the relationship of style and function in American and in Senegalese clothing
   - by explaining (1) the uses of the articles of clothing in his drawings of a Senegalese man and woman and (2) why he chose the style of clothing he is wearing to class today, or,
   - by drawing pictures of (1) an American woman dressed to go food shopping and a Senegalese woman dressed to go food shopping and (2) a Senegalese boy going to the mosque (the Moslem building of worship) and an American boy going to church, which demonstrate that the student recognizes the relationship of style and function.
3. The student will identify Senegalese garments by their Senegalese names - Mouchoire de tete, fez, taille-basse, pagne, kaftan, sabatos, complet, sandals, marignere, boubou - on their drawings of Senegalese clothing.

MATERIALS

1. University of Massachusetts photograph #6, plus photographs of Africans, illustrating traditional and Western dress.
2. Illustration of Senegalese in traditional dress. (See cover page to lesson.)
3. Four Senegalese outfits, teacher-made garments, costumed dolls, or University of Massachusetts slides. (See Clothing Appendix for directions for putting on Senegalese clothing.)

INTEREST APPROACH

1. Locate Senegal on the map. Ask the students how they think Senegalese dress. Record all the students' comments on the board.

2. Show a photograph that has some Africans dressed in Western-style clothing and some in African-style clothing. Have the students point out that two styles of clothing are represented. Explain that both Western and African styles exist in Senegal.

PROCEDURE

1. Have the students close their eyes while you put on one of the Senegalese outfits over your clothing. Model the outfit while pointing out the names of the articles of clothing that you are wearing. Demonstrate how to tie the pagne (skirt), pagne (baby wrap), and mouchoire de tete (head tie).
2. Have the students feel and try on the clothing. Discuss
   a. what material the clothing is made of,
   b. the bright colors,
   c. why the clothing is styled as it is,
   d. the purpose of the wrap-around skirt, the headtie, etc.
3. Compare and contrast traditional Senegalese clothing with our own. Discuss material, colors, style, and function. Discuss the relationship of style and function by asking what kind of clothes the children wear to church, to school, for play.
4. Show the poster of men and women dressed in Senegalese clothing. Ask the students to name the various articles of clothing.
5. Have the students draw figures of a man and a woman and dress them in traditional Senegalese clothes, labeling each article of clothing with its Senegalese name. Have the children explain why the figures are wearing that particular kind of clothing.
6. Repeat the question, "How do Senegalese dress?"

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Show slides of clothing. Using slides showing Africans in both traditional and Western dress, have students note differences and discuss the functions of each style.
2. Do a similar lesson on the traditional dress of Ibo-Nigerians, or another African ethnic group. (See Resources.)
3. Do a similar lesson on the traditional dress of another area of the non-Western world.

4. Debate the value of dress codes for students and teachers. Analyze the factors which influence American clothing styles: function, fashion, tradition, profession, conformity and non-conformity.
5. Discuss the phrase "clothing makes the man". Have students put on different kinds of clothes and describe how the clothing makes them feel: hippie dress, military uniform, football uniform, fancy dress, etc.
6. Make dolls dressed in Senegalese clothing.
7. Substitute English names for French names.
8. Invite an African or person who has been to Africa to teach a class on African clothing. (See Human Resources Appendix.)

TEACHER COMMENTS

3rd grade: The immediate reaction of my third grades to seeing me in Senegalese clothing was to laugh. But the laughter soon turned into curiosity and the desire to either touch the clothes or try them on. Some of the girls became interested in making a set of Senegalese clothes for themselves and their dolls. This lesson on clothing led to a lesson on tie-dyeing. (See Table of Contents)

6th grade: Instead of our modeling the clothes, we asked our sixth graders to do it. The first two students who modeled were laughed at, but when we asked for more volunteers, everyone wanted to model. We had quite a discussion on the influences that determine American clothing styles and whether teachers should wear "professional" clothes.

RESOURCES

Books and Periodicals

Essence. February 1971. "For the Head", p. 28-31. A description of how to wrap an African head tie.

Fax, Elton C. West African Vignettes. New York: American Society of African Culture, 1960. Hardback, $3.50 (THJE)

Greater Cleveland Social Science Program. Children in Nigeria: Teachers Guide Children in Other Lands. Kindergarten Supplement to Vol. iiA. Cleveland: Educational Research Council of America, 1969. Pp. 36-38. (T) Illustrations and descriptions of Ibo-Nigerian clothing. (out of print.)

Time. August 31, 1970. P. 29 (THJE) Lovely photograph of lovely Senegalese women.

Audio-Visual

Slides showing Africans in traditional and Western dress.

Human Resources

(See Human Resources Appendix.)

*T, teacher reference; H, high school; J, junior high; E, elementary

Respecting African Life Styles
Food and Environment in Liberia

Children - and adults - take an immediate interest in food. One of the first questions that children ask about Africa is "What do Africans eat?" - a reflection of the importance of this basic need of man. By understanding why Liberians eat some foods that are similar to ours and some that are different, it is hoped that the students will develop a respect for food tastes which are different from their own. This analysis may be expedited by first analyzing the physical and cultural factors which influence American eating habits.

This lesson was originally taught in the seventh grade, but could be used in social studies classes throughout the intermediate grades and adapted for use in high school.

GENERAL OBJECTIVE

The student will respect African institutions and life styles as responses of the African people to their social and physical environment.

BACKGROUND INFORMATION

Why do we eat the foods we do? There are two general reasons: 1) they are foods that can be raised in our locality or can be made accessible to us by being transported to our locality (a variable not introduced in this lesson), and 2) of the foods available, certain ones are preferred over others. Our cultural or ethnic background helps determine which foods we choose to eat.

Three major vegetation zones exist in West Africa: the rainforest, the grasslands, and the desert. The differences between the amounts of rainfall in each area is a major cause of the differences in the kinds of foods which can be raised. In the forest areas, the most common kinds of foods are root crops (yams, cassava, etc.) and tree crops (fruits and palm kernels, which produce palm oil). In the grassland areas, grains are much more common and cattle raising is widespread. Since the tsetse fly which infects cattle with sleeping sickness is usually found in the rainforest, cattle raising is usually limited to the grasslands.

Within the broad range of possibilities allowed by the physical environment, various ethnic groups within the same physical environment may prefer different foods because of different historical influences or cultural patterns. For example, while the cultures of the forest zone share many of the same foods, Liberia is one of the few areas where rice is the most important staple. Collard green chop is a typical Liberian dish served with rice. (Chop is the Liberian Creole word for food.)

SPECIFIC OBJECTIVES

1. The student will demonstrate that he respects Liberian food tastes by expressing interest in preparing and eating a Liberian meal.
2. The student will demonstrate that he is able to differentiate between physical and cultural influences on African food tastes by explaining why Liberia and the rainforest area of the Congo might raise different food crops.
3. The student will identify the rainforest vegetation zone as the source of the ingredients of Liberian collard green chop when shown slides of three vegetation zones in Africa.

MATERIALS

1. Ingredients for a beef stew - beef, tomatoes, potatoes, onions - in a paper bag.
2. Ingredients for Liberian collard green chop - chicken, collard greens, onion, palm oil (if unobtainable, substitute peanut oil), red peppers, salt, rice, pepper. (see next lesson for recipe.)
3. Show slides of desert, grassland, and tropical rainforest areas.
4. Slide projector.

INTEREST APPROACH

Show the students the bag containing the ingredients for beef stew. Tell the students that the ingredients for a typical American dish are in the bag. Have them guess what the dish and ingredients are.

PROCEDURE

1. Ask the students if they think all of the ingredients could be grown in the United States. Ask
   a. where would the beef come from? Why does a lot of beef come from the West? (It is too dry to raise anything else. There are large ranches for grazing.)
   b. where are tomatoes grown in large quantities? Why?
   c. can all crops be raised everywhere? Oranges in Maine? Bananas in North Dakota? Wheat in Louisiana?
   d. what environmental factors limit where crops can be grown?
2. Ask the students if all Americans like the same kinds of foods. List some of the students' favorite foods on the board and discuss why they like them. Ask why there are differences. Guide the students to recognize that ethnic preferences and individual tastes also influence the foods we eat.
3. Have the students locate Liberia on the map. Show the students a bag containing the ingredients of Liberian collard green chop. Explain that the ingredients for a Liberian meal are in the bag. Have them guess what the ingredients are and list their guesses on the board. Show them the ingredients.
4. Tell the students that you are going to show them slides of three different kinds of climatic regions in Africa. They should determine which is typical of Liberia where the ingredients for collard green chop are grown. Review the importance of the amount of rainfall and temperature on the green crops that will grow in an area.
5. Divide the class into groups; name a recorder. Explain that as a slide is shown each group should decide whether the ingredients for collard green chop could be grown there. The recorder should write down the reasons his group selected or rejected the slide. Show the slide of the desert. Allow ample time for the students to discuss the slide. Show the rainforest slide, then the grasslands slide, following the same procedure.
6. Ask each recorder to give the reasons for his group's selection. Allow the students to discuss the selections if there is any disagreement.
7. Show the slide of the forest area again. Explain that the tsetse fly limits cattle raising in forest areas. Ask students if they would expect to find cattle being raised in the forest areas.
8. Explain that Southeastern Nigeria's climate and vegetation closely resembles Liberia's. Locate Southeastern Nigeria on the map. Explain that one of the most popular foods in Liberia is rice. but in Southeastern Nigeria it is yam. Both crops could grow both places. Why is there a difference in food preferences? Guide students to recognize that the difference is probably cultural or historical.
9. Show the slide of the grasslands area again. Ask the students what kind of crops could be grown there. Do the same with the desert area.
10. Ask the students if they would like to prepare Liberian collard green chop. (See the next lesson "A Liberian Meal".)

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. In junior and senior high schools, use the rainfall/vegetation map and the agricultural zone map to analyze how climate influences the kinds of foods that will grow in an area (see end of lesson).
2. Have the students examine University of Massachusetts photograph #6 and discuss what they learned about the food habits of the Liberians from the photograph.
3. Read and discuss "The Storm" and "Climate and Man" in Marvin, Africa (see Resources).
4. Discuss how the introduction of rapid transportation may change food tastes.
5. Teach the University of Massachusetts unit "West African Foods".

TEACHER COMMENTS

5th Grade: Most of my students were astounded that Liberians eat food so similar to our own.

7th Grade: The most exciting part of the lesson was the cooking and preparation of some real Liberian food, which we did the next day. The students seemed to exhibit a little more curiosity about where the American food they ate came from.

RESOURCES

Aldridge, Mary. Some Crops We Use; Some Crops We Eat; Some Tropical Fruits. London: Oxford U.P., 1967. (Natural History Readers). Paper, appx. $.50

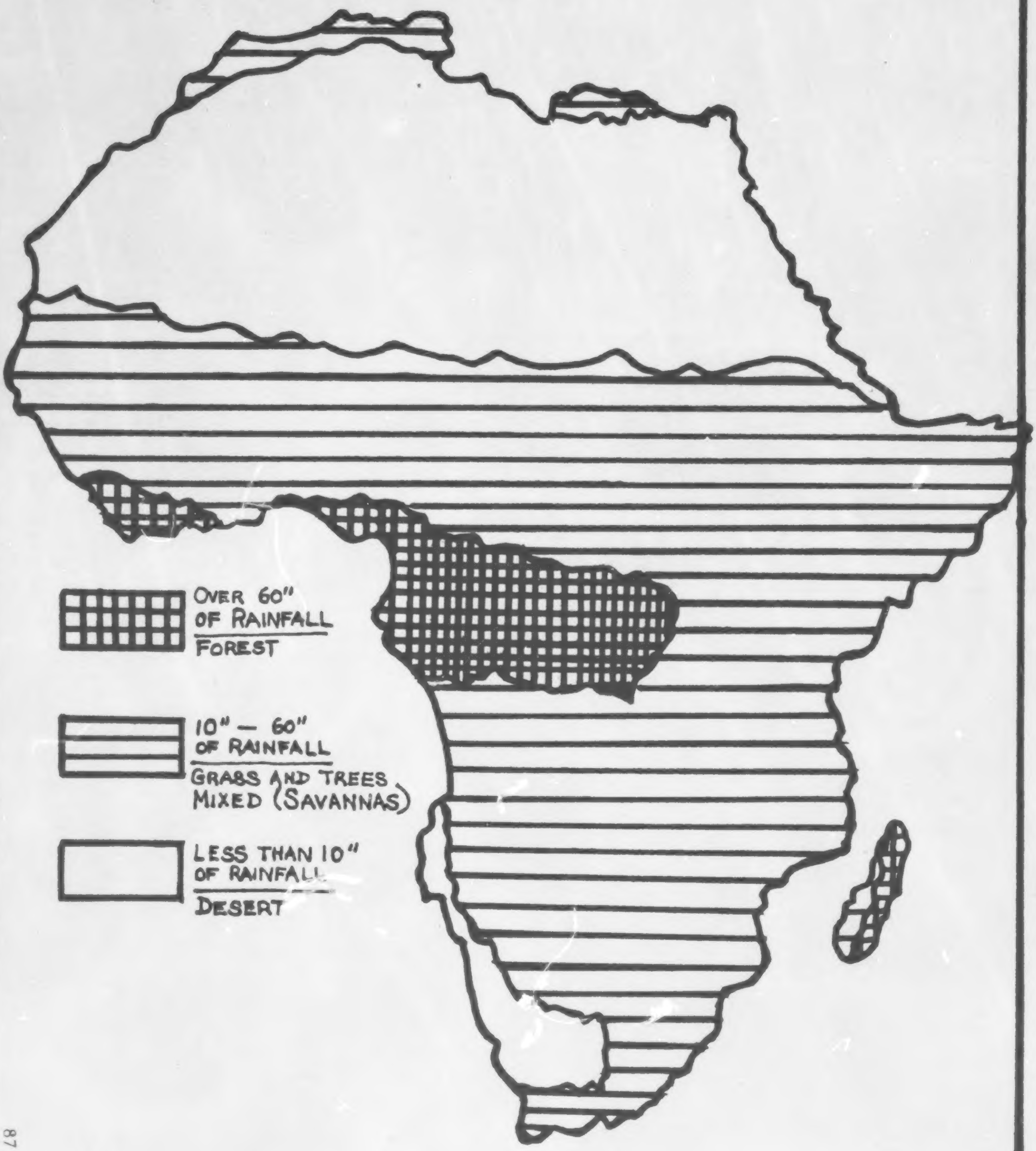
Pritchard, John M. Studying Africa. Book I: Its Physical Features. Book II: Its Weather and Climate. London: Longmans, 1962. Paper, appx. $1.50.

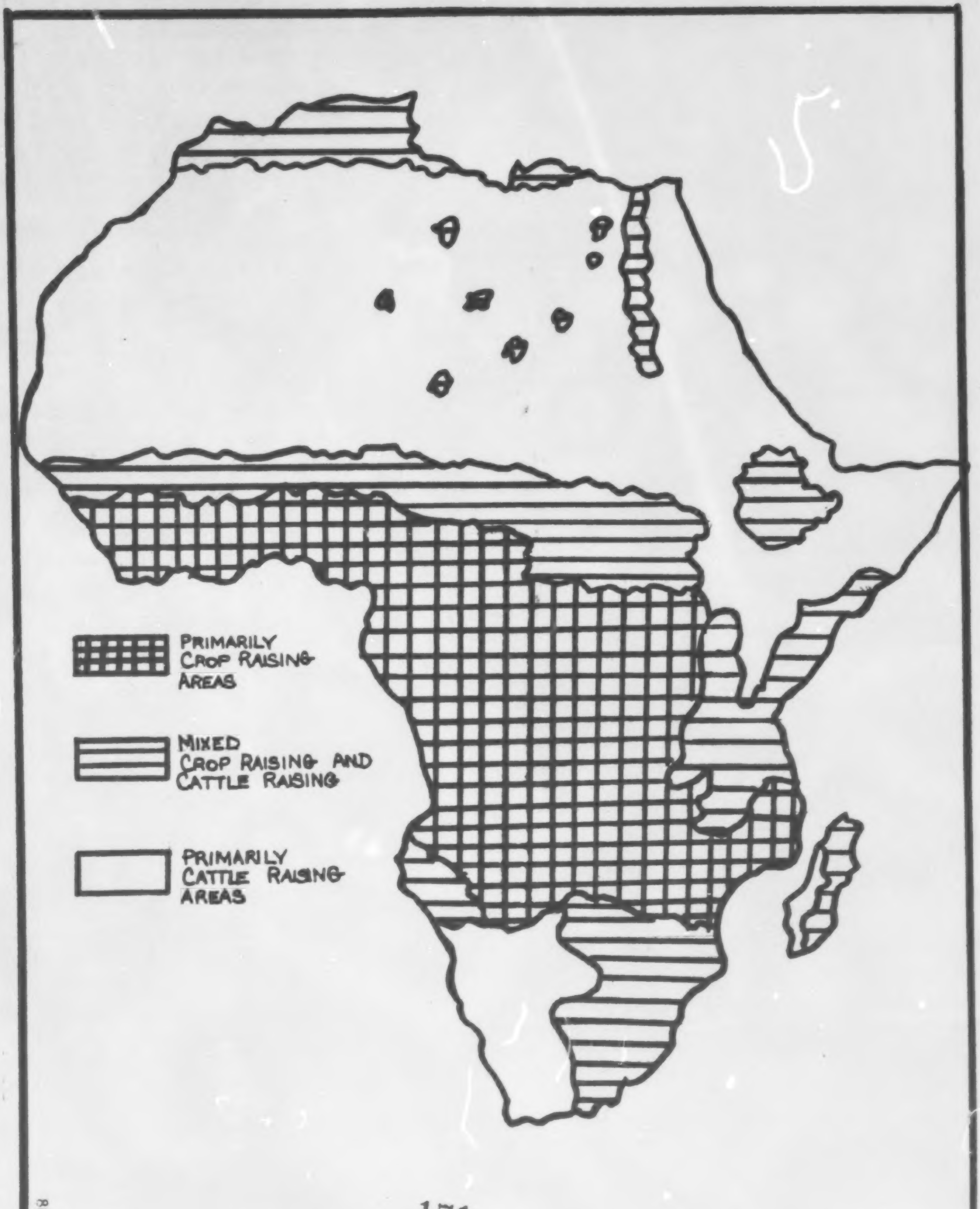
Audio-Visual

University of Massachusetts, Photograph #6 (See Audio-Visual Appendix).

Slides of African foods.

GENERALIZED RAINFALL / VEGETATION ZONES

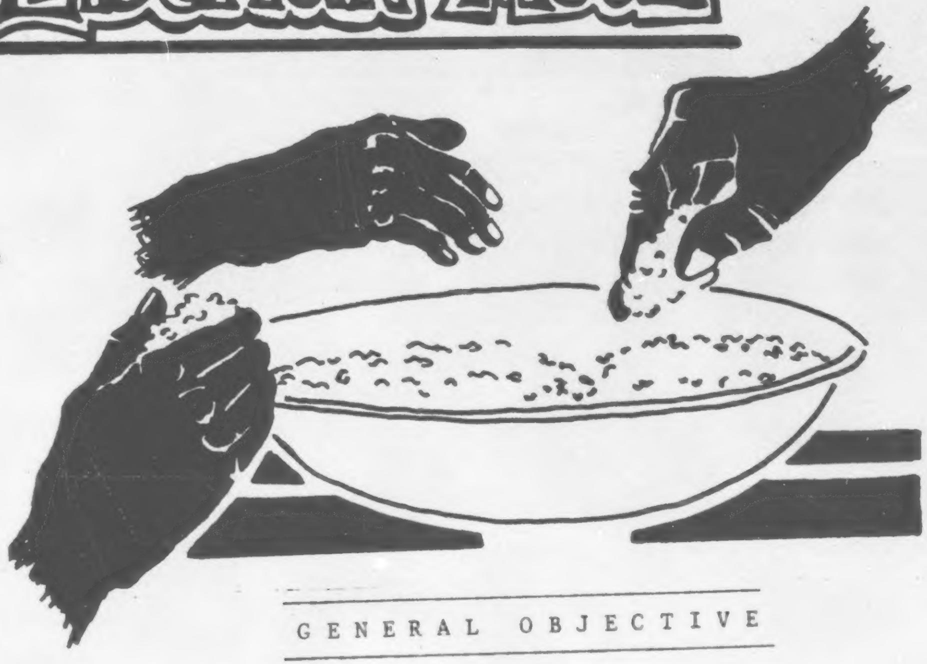

▦ OVER 60" OF RAINFALL
FOREST
▤ 10" — 60" OF RAINFALL
GRASS AND TREES MIXED (SAVANNAS)
☐ LESS THAN 10" OF RAINFALL
DESERT
87


PRIMARILY CROP RAISING AREAS
MIXED CROP RAISING AND CATTLE RAISING
PRIMARILY CATTLE RAISING AREAS

RESPECTING AFRICAN LIFE STYLES
A TRADITIONAL LIBERIAN MEAL

One of the first questions that students ask about Africa is "What do Africans eat?" The simplest and most enjoyable way to answer this question is for the students to actually prepare and eat an African meal. Although the students will enjoy this experience, they will develop a better understanding of African dialy life if they also role play traditional meal etiquette which - although it may be different from ours - is taught in much the same way.

This lesson was originally taught in a fourth grade language arts class, but has been used successfully with adults and in social studies and home economics classes K - 12. The lesson should be scheduled for part of a period one day and a double period the next day.



GENERAL OBJECTIVE

The student will respect African life styles and institutions as the responses of African people to their social and physical environments.

BACKGROUND INFORMATION

It is important to emphasize that ways of life in rural and urban areas - whether here or in Liberia - may be quite different. Many urban Liberians eat Western food and use Western table manners. Liberians in smaller towns generally eat traditional foods and use traditional meal etiquette.

Collard green chop is eaten throughout Liberia and in many other areas of West Africa. Collards are vegetables similar to spinach, turnip greens, and kale; chop is a Creole word meaning stew or soup.

Mandingo-Liberians, members of a Liberian ethnic group, practice a form of meal etiquette similar to many other West African ethnic groups, especially those that have had contact with Moslem cultures. Only women and girls prepare and serve the food. Men and women eat separately.

In keeping with Moslem sanitary law, men wash their hands before eating. Food is only touched with the right hand. It is an insult to use the left because it is used for bodily functions. Since the food is eaten from a commom pot, men and boys sit in a circle around the food, their right hip and hand facing the center of the circle. Sharing is an important Mandingo-Liberian - and African - concept; no one takes a second helping until he is sure that everyone else has had a serving. Usually the "man of the house" determines who gets the finest pieces of meat. Generally, children do not take peices of meat unless their father offers the pieces to them.

The usual Mandingo-Liberian meal consists of a starch and a stew. The starch - rice, millet, or cassava - is rolled up in a ball and dipped into the stew. Thus, no utensils are needed. The women follow the same etiquette.

Like children in all societies, Mandingo-Liberian children learn etiquette by copying the examples of adults and responding to the corrections of adults.

Liberian Collard Green Chop

1 chicken
2 bags collard greens (or mustard greens)
1 can tomato paste
1 medium onion
1/2 pint palm oil*
red pepper (crushed)
salt
pepper
1 cup Crisco
1/2 pint water
w chicken bouillon cubes

Cut up chicken and season it with salt and pepper. Brown in Crisco. Place palm oil in a large pot and heat. Add chopped greens, chopped onion, tomato paste, bouillon cubes and salt and red and black pepper to taste. Add browned chicken pieces and cook for 30 - 35 minutes until chicken is tender and spices well blended. Serve over rice.

Serves 6.

*Often available in store in Spanish-speaking neighborhoods. Peanut oil can be substituted for palm oil.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he associates Africa with the pleasant experience of eating a Liberian meal by
   responding positively to questions such as
      1) did you like the meal?
      2) did you enjoy cooking?
      3) would you like to have another African meal sometime?
   spontaneously asking to prepare another Liberian meal, or
   asking visitors to the class to share in the meal.
2. The student will demonstrate that he understands and respects Mandingo-Liberian meal etiquette by following it
   comfortably in a role playing situation, or
   comfortably during the meal.
3. The student will analyze how children learn patterns of etiquette - through example and correction -
   in a discussion, or
   by role playing a family meal.

MATERIALS

1. Ingredients for recipe
2. One large skillet
3. Two medium size pots
4. 1 cook spoon
5. 1 knife
6. 1 work table
7. Your kitchen at home, the school's cooking facilities, or a hot plate with two burners in your classroom
8. Wash bowl
9. University of Massachusetts photograph #6.
10. Records of African music (optional)

INTEREST APPROACH

1. Have the students discuss their favorite foods - both domestic and/or foreign.
2. Ask the students if they would like to prepare a Liberian dish. Locate Liberia on the map. Show photograph of Liberians eating.
3. Explain what the dish is called and how it is prepared.
4. Allow the class to decide who will bring the ingredients and pineapple for dessert for preparing the meal the next day.

PROCEDURE

1. The next day, divide the class into groups and assign tasks: browning the chicken, heating the palm oil, preparing the vegetables, preparing the rice.
2. While the food is cooking, ask the students what are good table manners. List them on the board.

(If the students have difficulty listing less obvious ones, have them actually pantomime a family meal.) Discuss differences, if any, in the students' descriptions of table etiquette. Ask them if there is really any right or wrong table etiquette.

3. Ask the students why good table manners are important. Lead them to discover that manners promote orderly distribution of the food. Discuss who taught them good table manners and how they were taught.
4. Show the students the photograph of Liberians eating. Explain that many Liberians use the same kind of table manners we do, but people living in small towns may have a different kind of meal etiquette.
5. Explain and demonstrate some aspects of Mandingo-Liberian etiquette. Have the students list good Mandingo-Liberian manners on the board and then pantomime a Mandingo-Liberian meal individually or in groups.
6. Discuss how Mandingo-Liberians learn meal etiquette. List the sources on the board. Lead the students to recognize that Liberian children are taught meal etiquette the same way they are. Ask the students why they think Mandingo-Liberian etiquette is different than ours. Lead them to discover that we have been taught a different tradition.
7. Discuss with the students if an American would be practicing good manners if he used his etiquette when eating a traditional meal with Liberians.
8. Have the girls serve the food, the boys and girls eating separately. Tell the students to use Mandingo-Liberian etiquette if they wish. Play some African records while they eat.
9. After eating the meal, discuss with the students how they thought they would feel eating African food and using African etiquette and how they actually felt while doing it. Have those students who are interested copy the recipe to take home.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Use the film A Hausa Village, which includes meal preparation and etiquette among Hausa-Nigerians. (See Resources.)
2. Use the film Daily Life of the Bozo, which illustrates food preparation and etiquette among the Bozo in Niger. (See Filmography in Audio-Visual Appendix.)
3. Read "The Mother Stone Has a Hollow Stomach" in Song of Lawino, a poetic rejection of the white man's food and etiquette.
4. If the students are familiar with the differentiation of labor by sex in rural societies, have the girls do the cooking and the boys play male roles, such as repairing the house, managing a store, participating in a village council meeting, preparing the fields for sowing, teaching.

5. In the lower grades, fry plantains. (See Foods Appendix.)
6. Make another African recipe. (See Foods Appendix.)
7. Prepare a meal from another non-Western region of the world.

TEACHER COMMENTS

4th grade: I introduced this lesson after a discussion of the film Daily Bozo Life. I pointed out that although the occupations and physical environment of the two ethnic groups are different, the meal preparation and eating styles are quite similar.

After we had prepared the chop, I was sure there was too much. Some of their reactions were:

"That looks horrible!"
"I don't want to try that!"
"U -- Gook!"

Reactions after sampling the chop:

"That was good!"
"When do we have it again?"

One child had five helpings: all of the food was eaten. The second time we made collard green chop the class invited the principal and their parents.

I found that it is important that the children bring the ingredients for the recipe to school, or help the teacher shop for them. Somehow, if they know where the ingredients come from, the food seems less foreign to them, and the students seem more interested in the activity.

Kindergarten: I had the children fry plantains because they are easy to prepare, because of their similarity to bananas and because they smell very delectable. I began the lesson by asking what they had for breakfast and then showing them a paper bag with the plantain inside and telling them that I had a particular breakfast which is eaten in Africa in the bag. The children finally guessed bananas. I showed them the plantains, explaining that they are very much like bananas.

Only a few kindergarten children did not like the plantain, but all tried a piece with no hesitation. Not only was the meal a success, but the children continue - even a month later - to associate Africa with this pleasant experience.

7th grade Home Economics: I introduced the lesson with the film A Hausa Village, explaining to the students that Mandingo-Liberians have similar food tastes and eating styles. Before they began eating, the girls asked, "Do we have to eat this stuff if we don't like it?" Soon it was all gone. The girls were surprised when they realized that our manners might not be considered good manners by people in another culture. The first time we prepared a meal I felt that the students were too uncomfortable to use traditional etiquette; too many new things were happening at once. I postponed that part of the lesson until we prepared our second meal.

5th grade: We had a good time, and the children were amazed that the food was so good. I wanted everyone to participate in the preparation, so each student would feel as if he had helped cook the "chop". This made for a rather hectic class, though. Possibly the principal or some mothers could be invited to participate in the preparation and dining. If not, maybe three or four of the children could do the cooking over their lunch hour or the evening before. You should practice preparing the dish at home before the class, so that you are sure you know how to make it.

RESOURCES

Books

Banfield, Beryle. *Africa in the Curriculum*. New York: Blyden Press, 1968. Paper, $3.95. P. 53-57. (T)

Clark, Leon. *Through African Eyes: Coming of Age in Africa*. New York: Praeger, 1969. Paper, $1.84. P. 48-55. (TH)

Crombie, Isabel. *My Home in Nigeria*. London: Longmans, 1959. Paper, $ .50. (E)

p'Bitek, Okot. *Song of Lawino*. New York: Meridan, 1969. Paper, $2.25. (TH)

U.S. Committee for UNICEF. *Hi Neighbor*. New York: Hastings House. Paper, $1.50. (TE) Books 5, 6, 7, and 8. Each book contains a recipe from an African nation.

van der Post, Laurens. *African Cooking*. New York: Time-Life Books, 1970. (Foods of the World series) Hardback, $7.95.

Audio-Visual

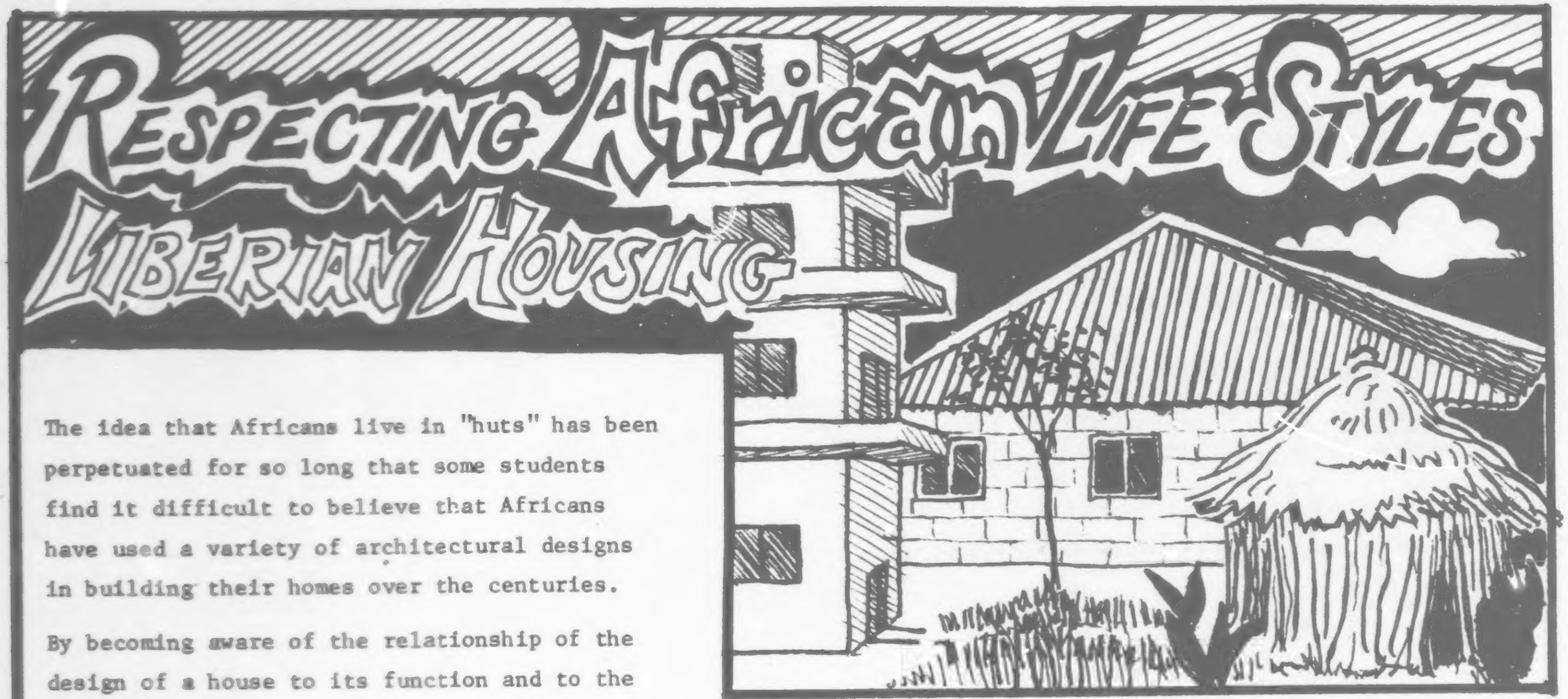
Daily Life of the Bozo. (See Filmography Audio-Visual Appendix.)

Hausa Village. British Information Service. 22 minutes; black & white. Available for rental from Indiana University, $3.15; Contemporary Films, $5.00; Embassy of Nigeria, free; Worcester, Massachusetts, library, free. Valuable for its scenes of food production and preparation. Since the British narrator detracts from the African content, you may wish to shut off the sound track.

University of Massachusetts photograph #6. (See Audio-Visual Appendix.)

RESPECTING AFRICAN LIFE STYLES

LIBERIAN HOUSING



The idea that Africans live in "huts" has been perpetuated for so long that some students find it difficult to believe that Africans have used a variety of architectural designs in building their homes over the centuries.

By becoming aware of the relationship of the design of a house to its function and to the physical and social environment it is hoped that the student will develop an appreciation for the variety of Liberian architectural styles. A discussion of the function of traditional Liberian architecture may help the student develop more of a respect for ways of life that are different from the ones with which he is familiar. Through an initial analysis of the uses of American homes, the students will recognize the importance of function in architectural design in their own communities.

This lesson was originally taught in the seventh grade, but can be used on a higher level. It could be adapted for use in geography classes and other social studies classes as well.

GENERAL OBJECTIVE

The student will respect African life styles and institutions as the responses of African people to their social and physical environment.

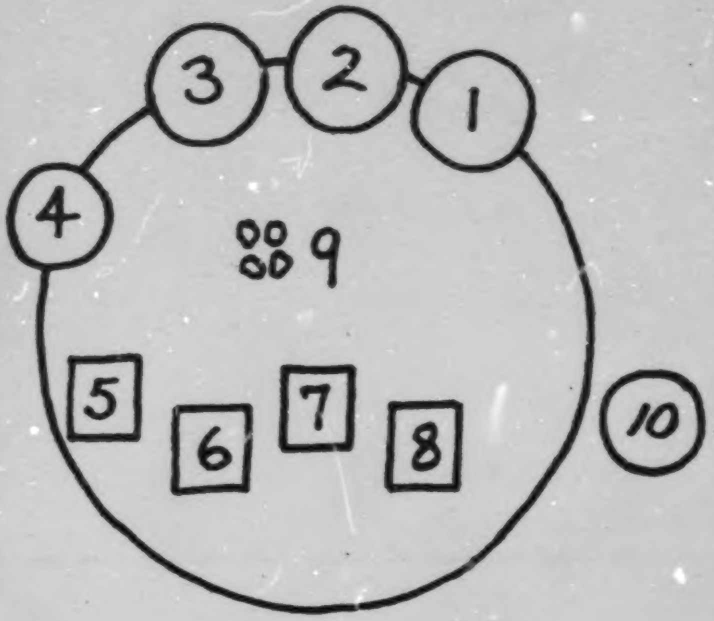
BACKGROUND INFORMATION

Traditionally, Liberian houses have served a different function than houses in the United States. They also have been made from different materials. The result has been dwellings that look quite different from American houses.

Where the climate is consistently warm, people live outside much more than they do in the United States. Many activities which Americans assume should be done inside a house are done much more naturally outside in Liberia. For example: cooking and preparing food, eating, recreation, chatting, dancing, bathing, celebrations, music-making, working at one's trade, marketing, sewing, classes, etc. When it is rainy season, for example, some of these activities take place indoors. Many of the functions of American houses are less necessary in Liberia. As there is no need for a kitchen, dining room, central heating, and glass windows to let light in and keep cold out, a "house" in Liberia has a very different appearance from our houses. Many traditional Liberian "houses" function only as a sleeping and storage place.

In traditional Liberian architecture many unconnected small buildings are somewhat equivalent to the different rooms in an American house. Different buildings may serve different purposes for a family; there might be a "cooking house" or kitchen, a "bath house" or bathroom, and a "palaver house" or a room for discussing important matters. One might say a Liberian "house" includes the outdoors for many of the things Americans do in houses, Liberians do outside. Several separate buildings in one family compound may serve the same function as one "house" in America.

The traditional Liberian house is well-equipped to function within its environment. Built from local material - straight wooden branches or trunks, clay, and palm leaves - it is constructed to withstand heavy rains and occasional high winds. The construction materials are termite-proof. Many of the houses are designed to be cool during the hot part of the day and to provide space for the storage and drying of corn,



SIMPLIFIED ILLUSTRATION OF ONE TYPE OF COMPOUND

1. Reception room
2. Husband's sleeping room
3. Wife's room
4. Wet season kitchen
5. Bathing enclosure
6-8. Sons' rooms
9. Cooking area
10. Granaries

as well as for sleeping.

In addition to a variety of traditional housing styles, the stylistic influences of architecture from other African and non-African nations and the introduction of new building materials contribute to an almost limitless range of architectural designs in Liberia. The traditional house exists in smaller towns while the capitol, Monrovia, has a number of multi-story buildings. A third kind of house is one of the most common types of housing found in both rural and urban areas. It is built from cement blocks, has an iron-zinc roof and either glass or shuttered windows. It is about the same size as an average American single-story house; it consists of a reception room and several bedrooms. Often the kitchen is located in a separate building. Within any area, variations exist because of differences in wealth, status, individual taste, etc.

None of the different types of houses can be said to be "better" than any of the others. Each serves a different function in its physical and cultural environment. In fact, to apply the word "house" to so many different kinds of buildings may be stretching the meaning of the word too far. Since the demands of the city of Monrovia are similar to those in other large cities, its more recent architecture resembles that of other cities throughout the world. As explained above, different demands of the rural physical-cultural environment produce a need for a different type of house.

While the photographs of housing for this lesson were taken in Liberia, they are representative of housing in many other sections of West Africa.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he respects Liberian architecture by
    relating the design of a Liberian house to its function before making a value judgement about it, or
    teaching another child to relate the design of a Liberian house to its function before making a value judgement about it.
2. The student will relate the form of a house to its function, the physical environment, the social environment, and individual taste
    in an explanation of why many Liberian houses look different from American houses,
    in a written paragraph, explaining the reasons for the design of a traditional Liberian house and a "modern" Liberian house, or
    in a role play discussion, where a Liberian and an American discuss the reasons for the similarities and differences between the houses they live in.
3. The student will demonstrate that he knows at least three types of housing styles - traditional clay, cement brick with zinc roofs, multi-story buildings - exist in Liberia by
    listing the different styles,
    drawing illustrations of them, or
    identifying them in photographs.

MATERIALS

Five sets of University of Massachusetts Photographs No. 3, 7, 8 (See Resources)

INTEREST APPROACH

1. Discuss with the class why people live in houses. Make a list of "Uses for Houses" - shelter, status, etc., - on the chalkboard.
2. Have each child draw the floor plan of his own house and label the function of each room. Discuss the various functions of the rooms and list them on the chalkboard.
3. Discuss how houses are used differently in winter and in summer and what things are done inside and outside on a camping trip. Ask the children whether they prefer working and playing inside or outside. Guide the children to recognize that the functions of a house are related to climate. If any of the children have lived in California or Florida, discuss what houses are like there.

PROCEDURE

1. Have the students locate Liberia on a map. Without teacher commentary show the slides of various outdoor Liberian activities. Discuss why Liberians do many of the things outdoors that we do indoors.
2. Cross out all the functions of houses listed on the chalkboard which do not apply to Liberia.
3. Explain that some Liberian families live in a group of buildings, called a compound. Each building has a different purpose. Ask the students to take their floor plans, cut apart the different rooms and design a compound. The living room becomes the reception room; the kitchen, the outside cooking area and the wet-season kitchen; etc.
4. Divide the class into several small groups and give each a set of photographs 3, 7, and 8. Explain that all the photographs were taken in Liberia. Ask the students to list and then report on any and all differences they find between the buildings in the three photographs. Ask them to think about why the houses look the way they do and to account for any differences that they see.

5. Have the students report on the items they listed. Ask why there are differences among the houses if the climate is about the same throughout Liberia. Lead the students into a discussion of the different life styles of city and rural people. Guide them to recognize that architecture may be different because of different cultures, or ways of life.
6. Examine photograph #7. Discuss why different architectural designs might exist in the same town (differing life styles, wealth, status, professions). Lead the student to recognize that although environment influences architectural design, cultural factors and individual tastes are also factors.
7. Look at the three photographs again. Discuss which of the three kinds of Liberian housing is the best. Lead the students to recognize that each serves a different kind of life style.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Read and discuss Building a New House in Libera. Make a model house. (See Resources).
2. Compare and contrast the functions of the architecture in the filmstrips Lifeways in Rural Villages and Life in Cities. (See Audio-Visual Appendix).
3. Mix slides of American cities in with slides of African cities. Discuss why most cities look alike. See if the children can identify the cities.
4. Cut photographs of American architecture out of magazines: a skyscraper, a California ranch house, a Midwestern farm house, an urban tenement. Discuss reasons for different architectural styles in the U.S.
5. Relate function and culture to the housing problems in your local community.
6. Have the students label the materials used in building the three kinds of housing. Discuss the materials and their functions.
7. Have each student draw a floor plan of his house. Instruct him to draw in his favorite object in each room. Then ask him to pretend that he is a Liberian of his age and do the same thing. Have the students use the slides for references. (Accuracy is less important than the student's attempt to identify with Liberian children).
8. Compare the construction of an adobe house in the West with an earth brick house in Liberia.
9. Compare the life styles and housing of rural and urban Americans. If any teachers or children grew up on farms, have these people discuss their life style on the farm.

TEACHER COMMENTS

7th Grade: My students enjoyed the class, although they had some difficulty forming the concepts. We had a long discussion about why people live in cities and why they have different needs from people in rural areas.

5th Grade: The children were impressed by the role of the out-of-doors in a Liberian's life. They were eager to answer and ask questions. I think they still don't associate Western-style buildings with Africa. Even though we discussed African cities, their rural/traditional image of Africa is very strong.

RESOURCES

Books

Bleeker, Sonia. The Ashanti of Ghana. New York: Morrow, 1966. Hardback, $3.50. p. 22, 23, 71-73. (E)

Hartford, Owen. Building a New House in Liberia. Newton, Mass: Educational Development Center. (Available from University of Massachsuetts). $ .50 (JE)

Rottsolk, James E. The Story of Liberia. Wichita, Kansas: McCormick-Mathers Publishing Co., 1967. Paper, $ .75. (E) Useful for its photographs of Liberia.

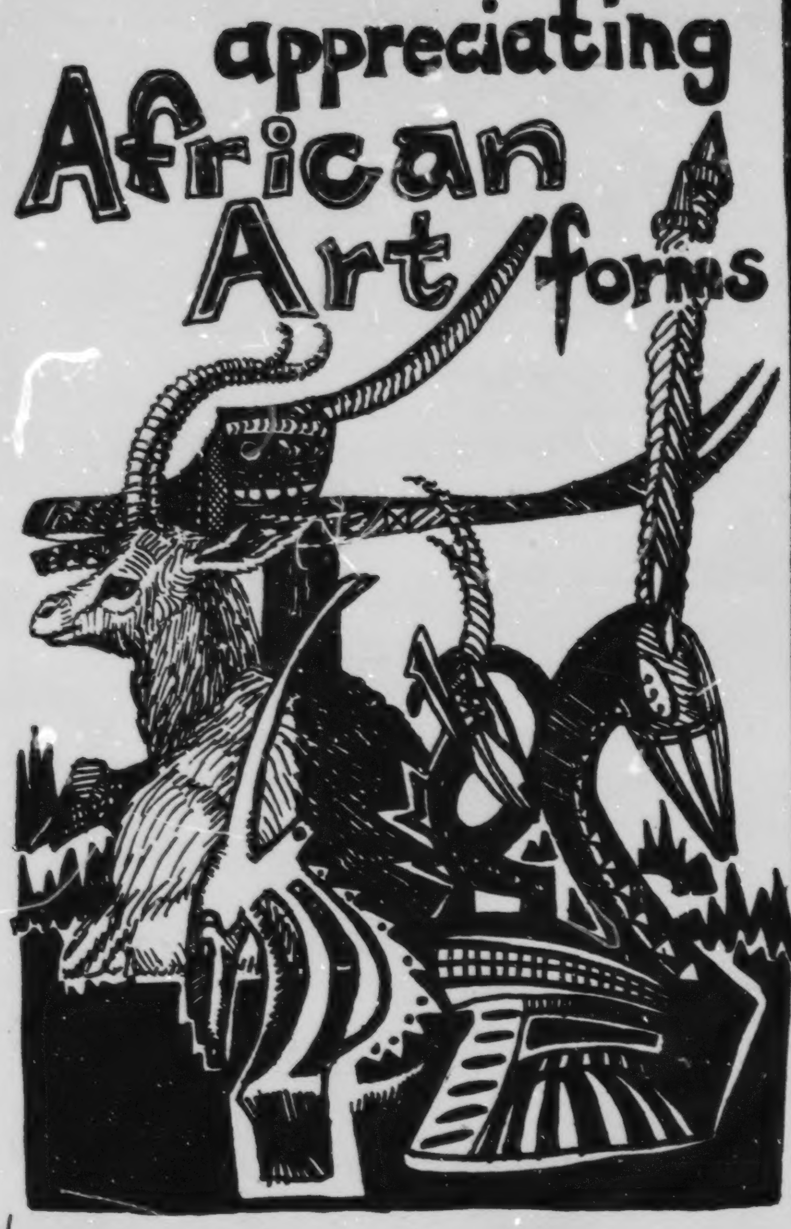
Audio-Visual

"Life in Cities", a filmstrip in Living World of Black Africa. (See Audio-Visual Appendix)

"Lifeways in Rural Villages", a filmstrip in Living World of Black Africa. (See Audio-Visual Appendix)

Slides of African cities.

appreciating African Art forms



African Art Slides "Come Alive"

Because of the influence which African art has had on 20th Century Western art, teaching African art in our schools can help children to appreciate African art and to understand modern Western art. This lesson is designed to encourage children to respond immediately - both emotionally and physically - to the emotional and rhythmic qualities of African art objects. The child's own direct response is most important. Facts about the objects are not included which might detract from the experience. Later, when the child has expressed his own interest and readiness by asking questions, more information can be introduced to answer his specific questions.

Originally taught in the second grade, the lesson can be used in art classes or units on Africa from kindergarten through sixth grade.

GENERAL OBJECTIVE

The student will appreciate African art forms.

BACKGROUND INFORMATION

African art is important - to Africans and to Americans. In traditional African cultures, art objects have an importance comparable to the American flag or the Christian cross in our country. In Western cultures, African art has been one of the most important influences on the development of 20th Century art. Picasso, Modigliani, Klee, Lipschitz, Matisse and other artists were struck by the powerful rhythms, emotions and surrealistic interpretations of nature inherent in the African art objects they saw in the ethnological museums of Europe. These artists revolutionized Western art by adopting and adapting forms and ideas from African art.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he is enthusiastic about viewing art objects by
   voluntarily examining art books and objects which you have in the room or in the library, or
   spontaneously asking for a similar lesson.

2. The student will demonstrate that he appreciates African art by responding physically to the emotional and rhythmic qualities of African art in the "Mirror" game and the "Come Alive" game.

3. The student will express his impressions of African art by
   describing the things he saw,
   drawing two or three pieces he remembers, or
   describing photographs in a book of reproductions of African art into a tape recorder.

4. The student will name the function of certain African art pieces (such as spoons, stools, cups)
   in a slide show, or
   in a room where such pieces are on display.

MATERIALS

1. Slides from Values in Traditional African Art (See Resources.)

   or

   Approximately 25 slides of African art objects, preferably showing a wide range of styles, functions, and subject matter, divided into three groups corresponding to the activities in procedure #2, 4, and 6 listed in the "Procedures" section of this lesson. First group: Put statues, drawings, and masks which have interesting facial expressions into the first group. Second group: Put objects that are clearly functional, such as chairs, cloth, spoons, neck rests, door latches, pottery, game boards, drums, etc., into the second group. Third group: Put objects which suggest interesting movements such as animal statues and human statues into the third group.

2. If available, include original or reproduced art objects from Africa which children may touch and/or play with. Recommended are things like Ashanti stools which may be sat upon, masks which may be worn during a dance, cloth which can be worn, and statues which can be held.

3. A slide projector, preferably automatic, so that the slides can be changed quickly.

INTEREST APPROACH

1. Explain to the children that they are going to see slides and play games at the same time. They are going to see art from Africa.
2. Have them pronounce the word "Africa". (If they have globe or map-reading skills, help them locate Africa on a map or globe. Explain that most of the art they are going to see is from West and Central Africa. Locate the regions on a map.)

PROCEDURE

1. Explain that the first game is a "mirror" game.
   a. Make sure that everyone knows what a mirror is.
   b. Make a face. Ask the students to mirror, or copy, the expression on your face.
   c. Ask the students how you are feeling with each face that you make (happy, sad, angry, etc.)
   d. Explain that you want the students to play the same game with the slides: they must mirror the expression of the face on the slide with their own.
2. Show the first group of slides one by one, getting the students to mirror the expression of each face they see. Each time, ask them how they feel, and how the person/thing in the slide feels.
3. Explain that the second game is the function game and that it is a guessing game. Children must guess what the things in the slides are used for. Pick up an object or two from the classroom, such as a pencil, chalk, or a book, and ask the students what it is used for to make sure that they understand the concept "used for."
4. Show the second group of slides, asking the students to guess what each object is used for. Accept simple answers, such as "sitting in," "eating," or "playing", for chairs, spoons, drums, etc.
5. Introduce the third game by explaining that it is a come-alive game. Make sure that they understand the concept of coming alive by asking them to stand like some object in the classroom (such as a light switch) and then come alive and move as the object would. Tell them that when they see a slide they should first pose and then come alive and move as the object would, without touching each other. (Not touching is simply a control device.)
6. Show the third group of slides, encouraging the children to move like each object in the slides. Use signals like, "Look carefully at the object. Now come alive."
7. Conclude the lesson by asking the students if they remember where the objects come from and having them all pronounce "Africa" again.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Show real art objects, and let the student play with them. Objects which are too fragile to be touched can be drawn by the children.
2. Have the children make paper-mache masks.
3. Have the children carve something out of wood, just to learn how difficult it is.
4. Give the children modeling clay, and ask them to make a statue of something they remember from Africa.

TEACHER COMMENTS

Grades K-5: This lesson has been enthusiastically received by primary and intermediate students I have taught. Inspite of its length - 45 minutes - the students became increasingly absorbed in the games and African art. Observing teachers were also struck by the lesson's effectiveness and simplicity and became much more interested in African art.

The lesson lasted over an hour in the intermediate grades because the children were much more verbal and asked many more questions. Since some of the functions of African art objects are rather obscure, prepare for the lesson by reading the slide commentary. Many of the figures in an African art collection may be nudes, and in some classes there were one or two students who giggled and joked about breasts and genitals. This reaction, quite normal for this age group, can be handled easily by acknowledging the child's comments with remarks like, "You're right. You can tell that figure is female (or male)."

Kindergarten: Although I've never been to Africa, this lesson was surprisingly easy to teach. It required no background in either art or African Studies. The children thoroughly enjoyed it. Actually the games could be played with any type of art - not just African art.

2nd grade: The children enjoyed the lesson and expressed themselves freely. They raised a number of questions I was unable to answer, but we had a good time trying to figure out the answers.

RESOURCES

Books

African Arts. African Studies Center, University of California, Los Angeles 90024. Quarterly. $8.00/yr. (THJE)*

Arts Connus et Meconnus de l'Afrique Noire. Paris: Musee de l'Homme, 1966. (THJE) Many excellent plates. French and English test.

Bohannan, Paul. Africa and Africans. Garden City, New York: Natural History Press, 1964. Paper, $1.45. p. 140-156. (TH)

Educational Development Center, African Art and Culture Project, 15 Mifflin Street, Cambridge, Massachusetts, is preparing materials on African art and cultures. Presently completed are "The Art of Pattern Making," "Weaving As an Art," and "The Art of Wearing Clothes."

Fagg, William. The Art of Central Africa. New York: NAL Mentor, 1968. Paper, $1.25. (THJE)

Fagg, William. The Art of Western Africa. New York: NAL Mentor. Paper, $1.25. (THJE)

Fagg, William. Tribes and Forms in African Art. New York: Tudor. $12.50 (THJE)

Goldwater, Robert. Senufo Sculpture from West Africa. New York: New York Graphic Society. $8.95. (THJE)

Glubok, Shirley. The Art of Africa. New York: Harper and Row, 1965. $4.50. (TJE)

Leuzinger, Elsy. The Art of Africa. New York: Crown. $6.95. (THJE)

Segy, Ladislas. African Sculpture. New York: Dover. Paper, $2.25. (THJE)

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*T, teacher reference; H, high school; J, junior high; E, elementary

Slides

Museum of African Art, Values in Traditional African Art, 316-318 A St., N.E., Wash., D.C., $50 for 52 slides. The numbers in parentheses below refer to the identification numbers of the slides from the portfolio used in this lesson.

Group I included

(29b) Commemorative Head of Divine King, Nigeria
(6) Poro Mask, Liberia
(12) Mask with Crest of Three Birds, Ivory Coast
(16) Reliquary Figure, Ivory Coast
(40) Dance Mask, Congo Brazzaville
(5) Poro Mask, Liberia
(29a) Human Head, Nigeria
(48) Standing Figure, Congo Kinshasa
(49) Amlet, Congo Kinshasa
(29c) Royal Altarpiece, Nigeria

Group 3 included

(1) Figure of Rearing Python, Guinea
(22) Altar in Shape of a Bull, Mali
(28) Dance Headpiece, Upper Volta
(39) Figure of Chief, Congo Brazzaville
(29) Standing Female Figure, Upper Volta
(34) Reliquary Figure, Gabon
(21) Dance Headpiece, Mali
(26) Dance Mask, Mali
(46) Ceremonial Palm Wine Cup, Congo Kinshasa
(31) Covered Box for Food, Nigeria

Group 2 included

(15) Chief's Chair, Ivory Coast
(43) Ceremonial Spoon, Congo Kinshasa
(7) Wari Gameboard, Liberia
(10) Drum, Ivory Coast
(20) Kente Cloth, Ghana
(33) Dance Mask, Nigeria
(17) Fertility Doll, Ghana

To Rent:

The Slide Library
Metropolitan Museum of Art
5th Avenue and 82nd Streets
New York, New York 10028

The Museum of Primitive Art
New York, New York

To Buy: (also available on approval)

The Gallery Shop
Brooklyn Museum
188 Eastern Parkway
Brooklyn, New York 11238

Prothmann Associates, Inc.
2795 Milburn Ave.
Baldwin, New York 11510

Sandak
4 East 48th Street
New York, New York 10017

Secas
1350 Old Dixie Road
P. O. Box 1475
Juniper, Florida 33458

Human Resources

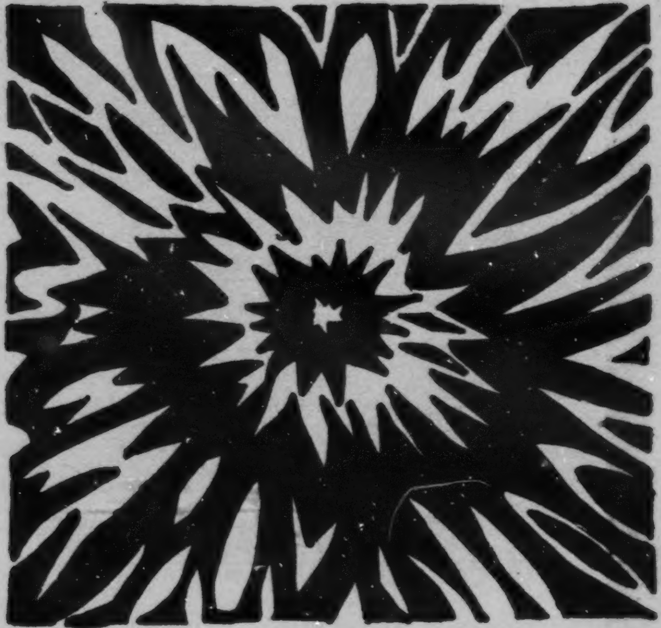
Returned Peace Corps Volunteers from Africa often have slides of African Art. Write your Regional Peace Corps Office (see Human Resources Appendix) for a list of Returned Peace Corps Volunteers in your locality.

African Art

TIE DYEING

Tie-dyeing, which has recently become popular in America, is a traditional West African craft. The association of Africa with the enjoyment of participating in this popular activity should help students develop an appreciation for African Crafts.

Two approaches to teaching tie-dyeing are offered: one in the classroom, the other outdoors using a procedure more closely resembling the traditional African process. Tie-dyeing has been enthusiastically received by elementary school, high school, and adult education students in art, home economics, English and social studies classes.



GENERAL OBJECTIVE

The student will appreciate African art forms.

BACKGROUND INFORMATION

Among the Yoruba-speaking people of Western Nigeria (as well as the Mende of Sierra Leone, and the Malinde of Mali and Guinea) the dyeing of cloth is an old industry. The blue dye - a characteristic color of Yoruba cloth - is traditionally obtained from the leaves of the indigo plant. The preparation of the indigo and the dyeing are done by women. Tie-dyeing may have begun as a method of sprucing up old clothes, which in the past were hand-woven.

The dyeing is traditionally done with raffia; now synthetic dyes, a wide variety of colors, and thread are also used. Most of the traditional designs involved intricate stitching of the cloth before dyeing. As this is an introductory lesson, only the simplest of of the traditional and new designs are included.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he appreciates the traditional West African craft of tie-dyeing by
    - enthusiastically participating in the activity,
    - by asking to tie-dye again or to learn additional designs, or
    - by wanting to show his design to other classes or to visitors.
2. The student will tie-dye at least one design.
3. The student will state that tie-dyeing is a craft found among Yoruba-Nigerians, as well as some other West African ethnic groups,
    - when asked, or
    - spontaneously when visitors come to class.

MATERIALS

1. 1 double burner hot plate for each 4 gallon container of water.
2. Clothes line and clothes pins.
3. 1 four gallon bucket, tub, or basin for every 15 (T shirt-sized) pieces.
4. Buckets, tubs, or basins for rinse water.
5. Spoons or tongs.
6. Scissors.
7. Twine or elastic bands.
8. Dye (3 packets to 4 gallons of water. Purple, royal blue, or scarlet are best.)
9. White or light-colored cotton.
10. Sources of running water.
11. Tie-dyed cloth or photographs of tie-dyed cloth.
12. Slides of African clothing (optional).

INTEREST APPROACH*

1. Show the students some American tie-dyed fabric or clothes. Ask them if they know any countries where tie-dyeing is a tradition.
2. Explain that tie-dyeing is a traditional craft among Yoruba-Nigerians in Western Nigeria, as well as among some other ethnic groups in Sierra Leone, Mali, and Guinea. Have the students locate Western Nigeria on a map.
3. Have the students try to figure out how tie-dyeing is done by hand. After they have made some suggestions, show slides of tie-dying.

*At the beginning of the period put a bucket of water on the hot plate and bring to simmering point. This should take about 1/2 hour.

PROCEDURE

1. Tell the children that they are going to tie-dye. Explain (since this is their first tie-dyeing lesson) that they will learn the simplest of the designs. Hand out small pieces of cloth or paper toweling. Have the students experiment with making different designs. The following designs are probably the simplest, though there are many others.

   To make all of these designs, the binding must be tight and knotted well. Youngsters may need the help of older students or the teacher. Emphasize that the only areas of cloth that will not dye are the areas covered by twine or knotted tightly.

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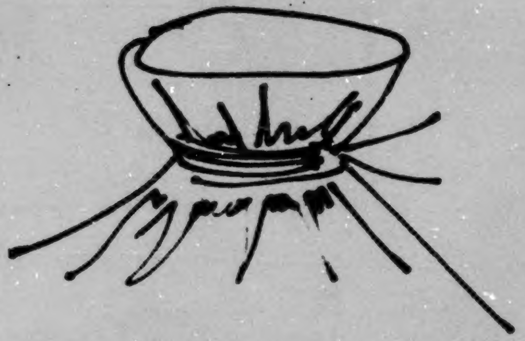
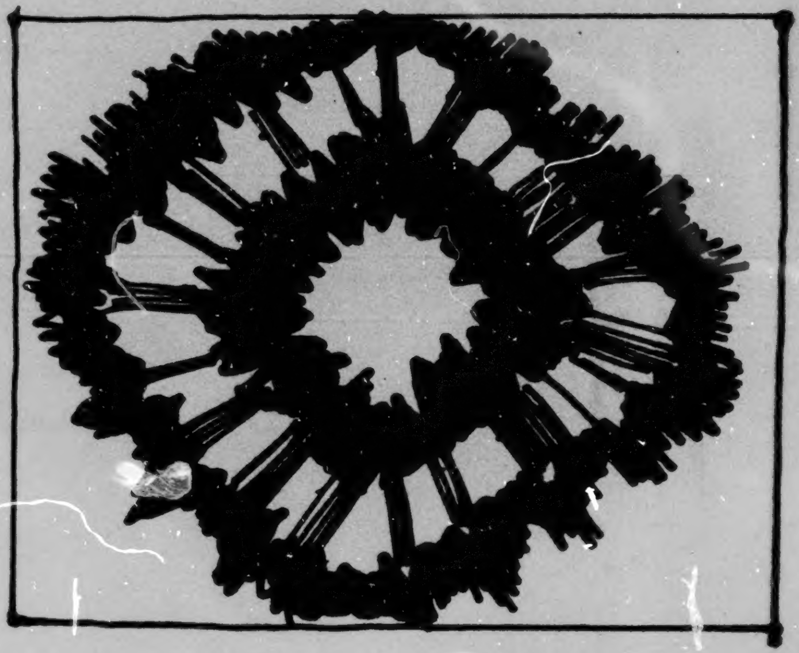
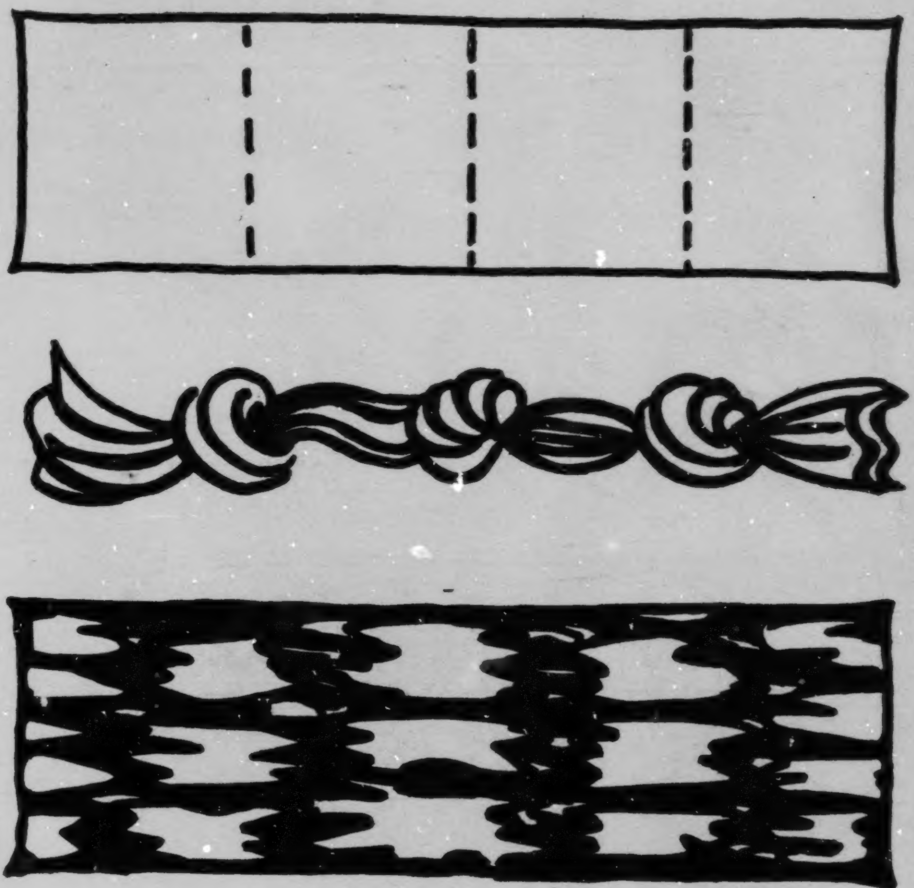
a.



a. A traditional design: Make circle designs by pulling out a small portion of the material, place a stone or seed in it, and tie twine tightly around the stone.

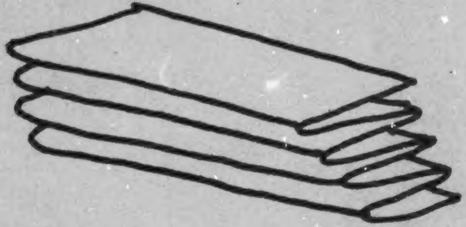


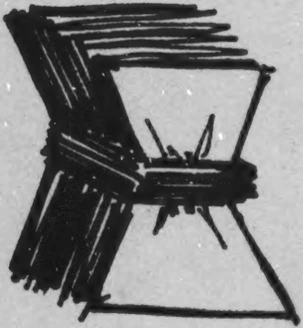
b.

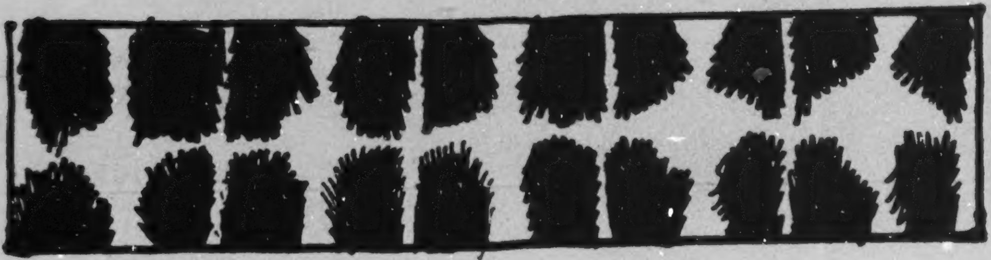


b. A non-traditional design: Tie the material in knots all over to produce a striated effect.

C.

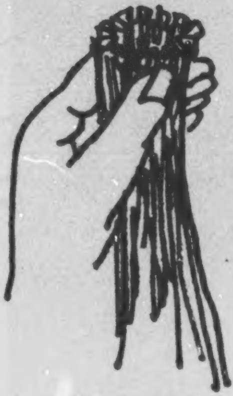


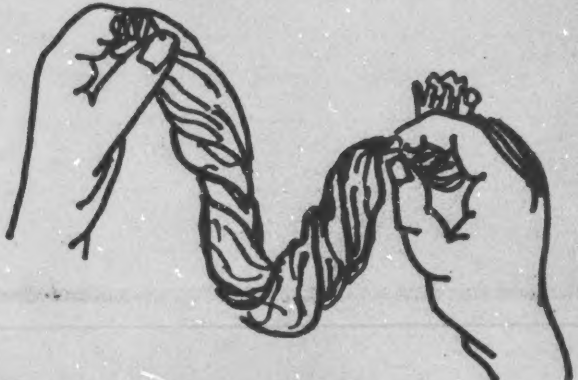


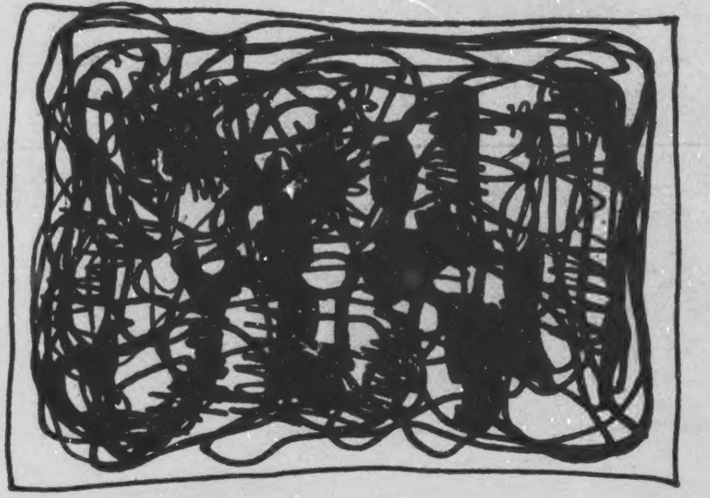


c. Non-traditional: Fold the material lengthwise, accordian-pleating it like a paper fan, and bind it with twine at various places. The twine can be crisscrossed for added variation.

d.

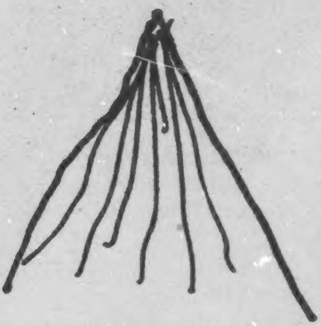


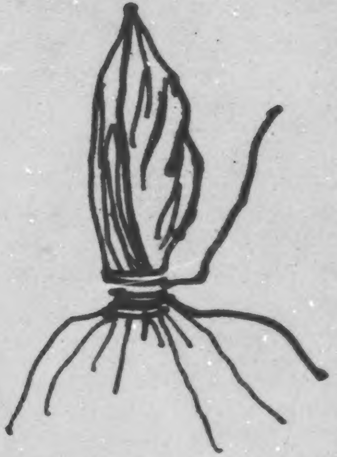


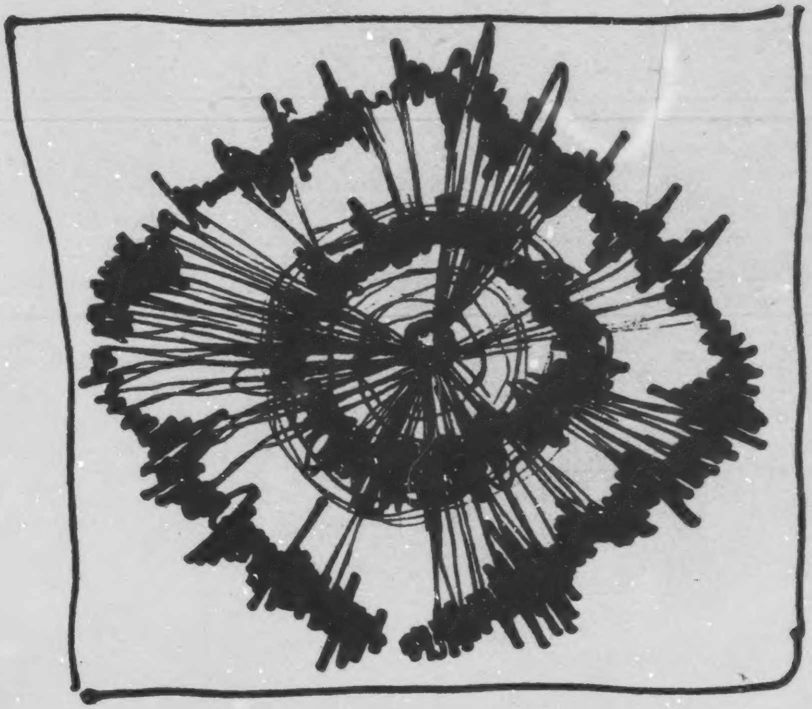


d. Non-traditional: Two people hold the material and twist it so hard that it knots up. Bind it with twine.

e.







e. Traditional: Create a sunburst effect by holding the material from a center point, smooth the material down, twist it, and then bind it.

2. When the water is simmering, put in three packets of dye for every four gallons of water.

3. Once they have the material bound, the students can put it into the dye. (At this stage each student may wish to mark his material with a name tag on a long string tied to his material, so that it is easily recognized for retrieval from the dye pot.)

4. While the material is dyeing, view slides on African clothing, tell a folk tale, or conduct some other activity.

5. After the material has been in the dye for 20 minutes, it should be rinsed, preferably in running water, although a bucket of clear water can be used. When no more dye rinses out in the water, the material can be untied, and hung to dry. The material can be soaked in a salt and and vinegar solution to firmly set the dye.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. To simulate the traditional method of tie-dyeing, find a vacant lot and equip yourself with these additional materials: shovel, grill rocks, charcoal, lighter fluid, and matches. Dig three holes in the ground and fill them with hot charcoal. Place rocks over the holes and buckets of water on top of the rocks. Then follow the same procedure for tie-dyeing as outlined above.

2. In the lower grades where you may not wish to have the children work near hot water, you can tint the cloth in cold water. Of course, the tint will not be color-fast.

3. After they are somewhat experienced, have interested students bring in their own clothing to tie-dye - T-shirts, blouses, shirts, pillowcases, wall hangings, handkerchieves, and ties.

4. Have interested students do a research project on other areas of the world where tie-dyeing is a traditional craft.

5. Have some of the students teach interested adults to tie-dye.

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TEACHER COMMENTS

Elementary Summer School: We tie-dyed outside. By the end of the day it seemed that the entire neighborhood knew about tie-dyeing as a West African craft: there were many on-lookers and many of the children tie-dyed their own T-shirts and shorts after they had practiced making designs. A bucket of water or sand should be kept near the fires at all times. A responsible child or adult should watch the fire, and younger children should not be allowed near it.

We made the happy mistake of tying our materials with a green twine that proved not to be color fast. The results were very attractive.

2nd grade: The children made head bands, which turned out very well and were very inexpensive. At this grade level, you may wish to warn the children the day before to wear old clothes.

3rd grade: The children were very enthusiastic about this lesson. I told them folk tales to keep them interested while the material was dyeing.

6th grade: I found it was essential for me to practice the designs before I taught them to the children. The children had difficulty pre-determining what their design would look like after it was dyed; they learned by doing.

Jr. High home economics: The girls brought in their own clothes and really enjoyed the activity. Although it is best to have as many dye colors as possible to suit the children's individual preferences, I was only able to use one color because of the facilities in the classroom; the activity still turned out quite well.

RESOURCES

Books and Periodicals

African Arts. Los Angeles: African Studies Center, UCLA. Spring, 1971. $3.00, p. 28-33.

Greater Cleveland Social Studies Program, Children in Nigeria: Teachers' Guide Children in Other Lands Kindergarten/Supplement to Volume II-A. Cleveland, Ohio: Educational Research Council of America, March 1969. p. 88-91. Out of print (T)*

Maile, Anne. Tie and Dye as a Present Day Craft. London: Mills and Boon Limited, 1969. Appx. $12.00 (T)

Plumer, Cheryl. African Textiles. East Lansing, Michigan: African Studies Center, Michigan State University. $4.00. p. 86-95. (T)

Trowell, Margaret. African Design. London: Faber and Faber, 1960. (THJE)

Audio-Visual

Slides of African clothing.

*T, teacher reference; H, high school; J, junior high; E, elementary

APPRECIATING African ART FORMS

EDUCATION THROUGH FOLK TALES

Folk tales are an entertaining and educational medium for sparking an initial interest in Africa, since children in the elementary grades usually enjoy being told stories. By beginning with a discussion of an American story, the students can discover that both American and African folk tales have the same functions. Originally taught in a sixth grade social studies class, the lesson could be used in language arts and social studies classes throughout the elementary grades.

GENERAL OBJECTIVE

The student will appreciate African art forms.

BACKGROUND INFORMATION

Traditionally in Africa, as in other regions of the world, the folk tale has a two-fold purpose: to entertain and to teach values and ideal behavior to the members of society. Listening to folk tales is an important form of recreation for children in the evening. African story tellers are very dramatic, altering their voice for different characters and using a great deal of body movement. The tradition of telling stories only at night also heightens the drama.

A unique characteristic of most African folk tales is that they involve a great deal of audience participation. The story teller may ask the audience to comment on the behavior of a character. A song may be sung within the folk tale, the teller acting as soloist and the audience as chorus.

SYNOPSIS OF THE SIERRA LEONEAN FOLK TALE
"Why Spiders Hide in Corners"

A spider decided that it was very important that he show everyone that he was more grieved over his mother-in-law's death than anyone else. He decided that the most effective way to convince other people of his sorrow was to refrain from eating at the feast after the funeral. Finally, the spider walked away from the feast. On his stroll through a neighboring village he saw a pot of green bananas cooking. There was nobody around and he was hungry, so he decided to eat some of the bananas. He put a big piece in his mouth and some other pieces in his hat.

Just then, one of his friends called to him. He hurriedly put his hat on and walked over to meet his friends. The hot bananas began to burn his head, so he began to dance about uncomfortably. His friends asked him what was wrong. About then the bananas fell from his head to the ground. His friends all laughed hysterically. The spider was so ashamed that he ran into the nearest house and hid in a corner. Even now, spiders hide in corners.

SPECIFIC OBJECTIVES

1. The student will demonstrate that he responds positively to a Sierra Leonean folk tale
   by spontaneously asking to hear more Sierra Leonean folk tales or
   by looking at African folk tale books in the library.
2. The student will demonstrate that he can analyze American and Sierra Leonean folk tales for their entertainment and educational functions
   by responding accurately to the question, "Why do parents in the United States and in Sierra Leone tell folk tales to their children?" or
   by writing his own folk tale, reflecting both educational and entertaining functions.
3. The student will demonstrate that he knows that animal characters in Sierra Leonean folk tales often represent types of people
   by recognizing them in another folk tale.
4. The student will demonstrate that he deduces that the story teaches Sierra Leoneans to value honesty in interpersonal relationships
   by answering appropriately to the question, "What do you think a Sierra Leonean would beleive would happen to a man who deceived his friends as Spider did?" or
   by writing or acting out a folk tale that teaches the same lesson as the story.

MATERIALS

Green, Lila. Folktales and Fairy Tales of Africa. Morristown, New Jersey: Silver Burdett Company, 1967. $2.40.

or

Any African folk tale which teaches values or ideal behavior.

INTEREST APPROACH

1. Ask the students if they ever had stories read or told to them at home.
2. Tell them to think of their favorite story or fairy tale. Ask for a volunteer to come to the front of the class to tell a story and for three students to act as a small audience of children. The rest of the class should act as observers.

PROCEDURE

1. After the story is told, draw a vertical line on the chalkboard. Ask the volunteers how the story made them feel and write their reactions in the first column. (Their responses may be happy, scared, sad, etc.)
2. Ask them why they like to have stories told to them. Write their answers in the same column.
3. Then ask the students why their parents tell them stories. Write down their answers in the second column. Lead the students into a discussion of what they learned from the story.
4. Ask the students what the two purposes of a folk tale are. Guide them to recognize that a folk tale is both entertaining and educational.
5. Tell the students that you are going to tell them a folk tale from Sierra Leone. Have them locate Sierra Leone on the map. Ask for several children to act as Sierra Leone children listening to a story-teller. Have them sit in a small half-circle, while the rest of the class sits in a larger outer circle and listens to the folk tale.
6. Tell the story, dramatizing as much of it as possible.
7. Following the story, rearrange the chairs, and discuss the folk tale:
   a. Who is the main character? Do you like or dislike him? Why? Would you behave the same way? Why? How would you behave differently? How did he behave towards the other animals in the story? How did you feel about his behavior?
   b. If you could be one of the characters in the story, who would you be? Why?
   c. Do the animals in the story remind you of anyone you know? Guide the discussion so that the students recognize that the animals in the story actually represent people and how they behave towards each other.
   d. What did you learn about Sierra Leoneans from the story? Why do you think Sierra Leonean parents tell this story to their children.
   e. Ask the children how African and American folk tales are alike. Lead the children to recognize that both entertain and teach the ideal behavior of people toward each other.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Act out the folk tale.
2. Light candles, turn off the lights, and have all the children sit on the floor to simulate a traditional story-telling session. Tell an African folk tale.
3. Read the Ashanti-Ghanaian tale "Scare Crow" to illustrate the heritage of Br'er Rabbit stories.
4. Discuss some other educational literary forms - proverbs, historical myths - and their role in the socialization process.

5. Tell a folk tale from another African nation. (See Resources)
6. View the film "Ananse the Spider". (See Filmography in Audio-Visual Appendix)
7. Tell a folk tale from another region of the non-Western world.

TEACHER COMMENTS

5th grade: My students responded so enthusiastically to this lesson that I used their initial interest in African folk tales as the basis for introducing other lessons on Africa. I selected a topic in which my students had indicated some interest and created a dialogue, skit, or short story around the content to be taught. So, working on the principle of the African folk tale, the children were entertained as they learned. This method made the study of Africa a positive experience for the children. You may also find that your students enjoy acting out the folk tales.

5th grade: The children especially enjoyed acting out the tale and discussing the thoughts and feelings of the characters.

6th grade: I chose to tell "The Wise Dog" from Fourteen Hundred Cowries. The children enjoyed chanting the song in the tale at the appropriate times.

RESOURCES

Books and Periodicals

Aardema, Verna. *Tales from the Story Hat*. New York: Coward-McCann, 1960. Hardback, $3.69. (E)*

Africa: A List of Printed Materials for Children. New York: United States Committee for UNICEF, 1968. Paper, $1.00. P. 10-11. (T)

Arkhurst, Joyce C. *Adventures of Spider*. Boston: Little, Brown and Company. Hardback, $3.25. (E)

Banfield, Beryle. *Africa in the Curriculum*. New York: Blyden Press, 1968. Paper, $3.95. P. 59-73.

Courlander, Harold. *The King's Drum and Other African Stories*. New York: Harcourt, Brace and World, 1962. Hardback, $3.00; paper, $1.25. (E)

Greater Cleveland Social Science Program. *Children in Nigeria: Teachers Guide Children in Other Lands*, Kindergarten Supplement to Volume II-A. Cleveland: Educational Research Council of America, 1969. P. 117-129. (T)

Green, Lila. *Folktales and Fairy Tales of Africa.* Morristown, New Jersey: Silver Burdett Company, 1967. Hardback, $3.20. (E)

Herskovits, M. "Negro Folklore" in *Cultures and Societies of Africa*, edited by Simon and Phoebe Ottenberg. New York: Random House, 1960. $7.50. (T)

Pamela. *How the Man Went To Dig Up the Sun.* London: Oxford University Press, 1962. Paper, $ .50. (E)

Audio-Visual

Ananse the Spider. (See Filmography in Audio-Visual Appendix)

*T, teacher reference; H, high school; J, junior high; E, elementary

Clothing Appendix

CLOTHING APPENDIX

Tying a lapa

A lapa is a rectangular piece of cloth about one yard by three yards. To put it on, stand with your feet about two feet apart, and hold the piece of cloth behind you at waist height as if you were preparing for a towel rubdown. Holding the right corner of the cloth, bring the right hand across the abdomen around to the left side of your back as far as it will go. Temporarily hold the cloth there slightly above the waist, while the left hand brings the other end of the cloth in front and around the back. Continue wrapping until the two ends meet. Take the two ends and tie them together. Roll the top edges down over the knot. If you have difficulty keeping the lapa tied, sew bias tape on the edges and tie the two ends. Or, put bias tape over the waist after putting on the lapa. Roll the edges of the waist over the bias to cover it up.

Carrying a baby on the back

Bend forward, placing the baby on your back. (Have someone watch to make sure the baby doesn't fall.) Place the cloth behind you as if you were rubbing your back with a towel. Place the cloth over the baby's back below his neck. Bring both upper ends under the arms, crossing these two upper ends tightly, and roll the bottom edges in front. Reach back, pulling the bottom half of the material under the baby's bottom. Bring the bottom ends forward. Cross the ends, pulling tightly. Twist and cross and roll the excess material underneath.

Tying a head tie

By following these basic instructions, you should be able to wrap your gele without any difficulty. (1) Fold cloth in thirds lengthwise so that the edges slightly overlap. (2) Hold cloth lengthwise. (3) Place one end at the back left side of your head. (4) Hold same end of cloth at the back of your head with the left hand and bring the cloth around your forehead to meet the right side of your head. (5) Hold with right hand and wrap around your head with your left hand. (6) Bring cloth over left ear and across forehead. (6A) Pull cloth around back and tighten slightly. (7) Switch hands, bring cloth around front of head. (8) Wrap the fabric above the first layer and across to right side. (9) Spread cloth slightly with both hands for second layer fold. (9A & 9B) Grasp the top of the cloth with left hand, allowing bottom to fall free.

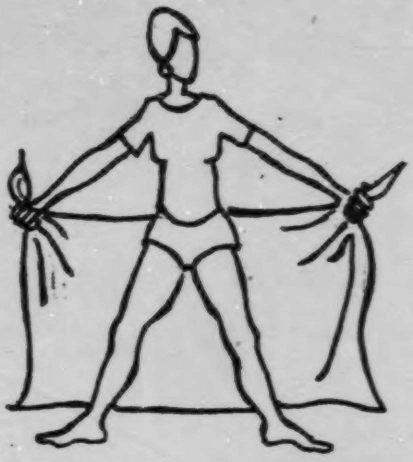
(9C) Place left hand on forehead and allow cloth in right hand to fold over it. (9D) Slip hand out and arrange cloth neatly over right side of head. (10) Continue to wrap cloth around the head clockwise. End of material should be at the back of your head. (11) With left hand, tuck end in closest layer. Shake your head a few times to make sure the gele is secure.*

---

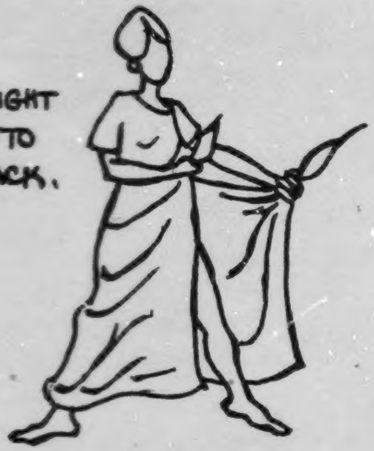
*From ESSENCE Magazine, February 1971, "For the Head," p. 28-31. Reprinted courtesy of ESSENCE Magazine, Hollingsworth Group, Inc."

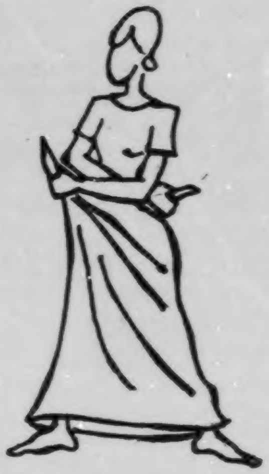
LAPA

① MATERIAL
1 YD BY 3 YD
HOLD AT WAIST
IN BACK.

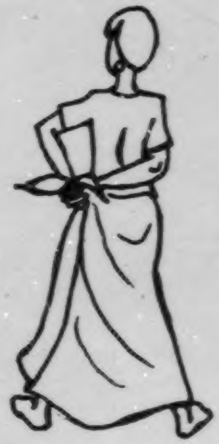


② BRING RIGHT
CORNER TO
LEFT BACK.

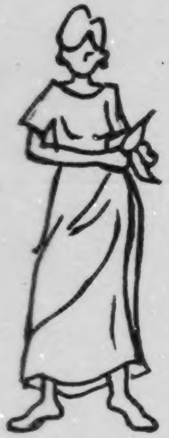




③ BRING LEFT CORNER
AROUND BACK.

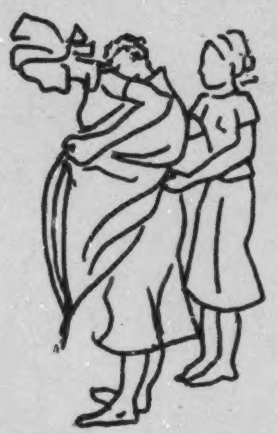


④ BRING
CORNERS
TOGETHER
AT BACK.

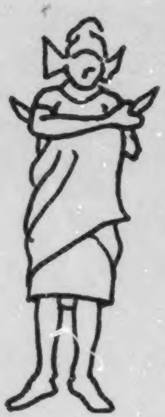


⑤ KNOT AT LEFT SIDE AND
TWIST TOP OVER KNOT.

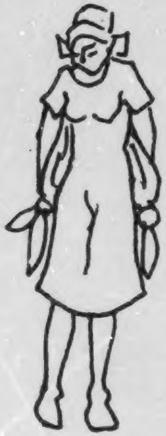
CARRYING BABY



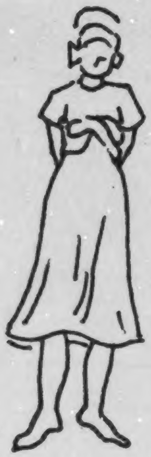
① BEND FORWARD PLACING BABY ON YOUR BACK. PLACE THE CLOTH OVER THE BABY'S BACK.



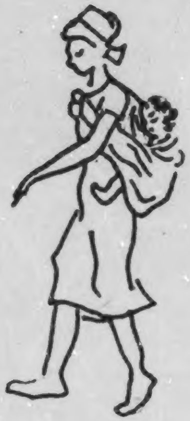
② BRING BOTH UPPER ENDS ACROSS BREAST UNDER ARMS



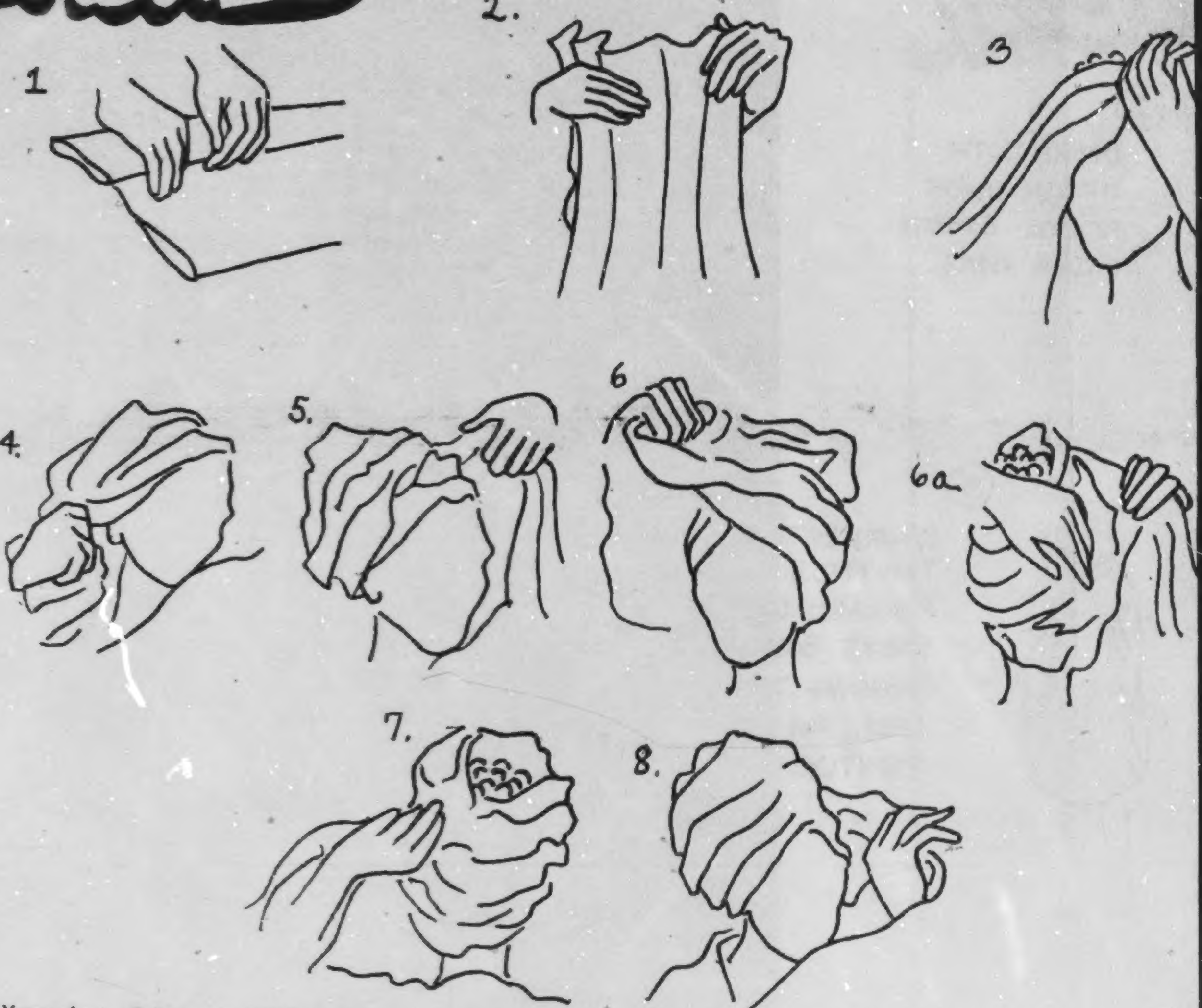
③ BRING BOTTOM TWO ENDS FORWARD UNDER BABY'S BOTTOM CROSSING THE ENDS, PULL TIGHTLY.



④ TWIST AND CROSS AND PULL THE EXCESS UNDERNEATH



HEADTIE



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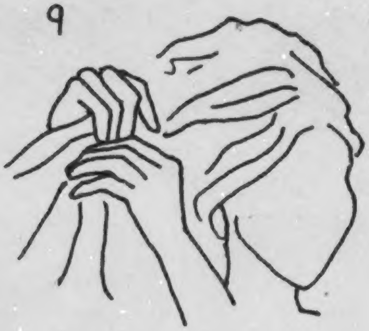

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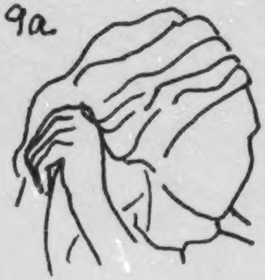

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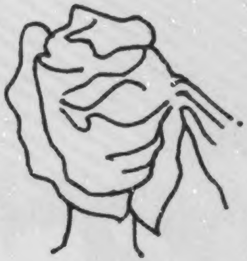

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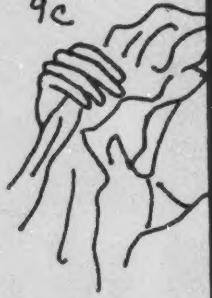

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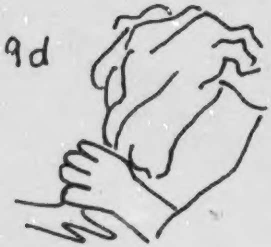

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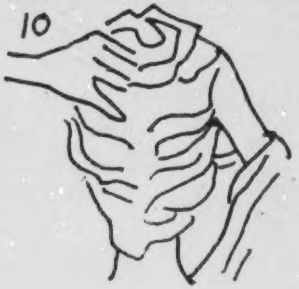

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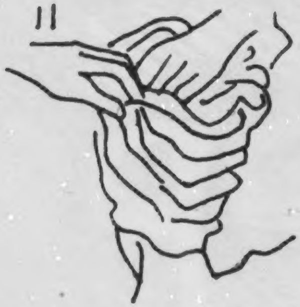

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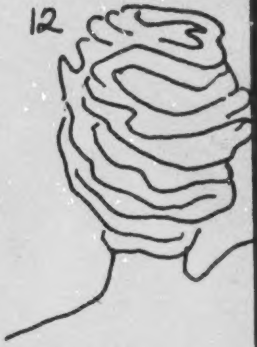

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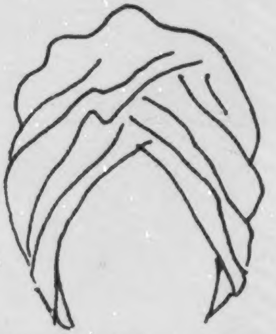


African Foods Appendix

Sources of African Ingredients

Some ingredients for African dishes not usually found in American markets can be located in stores in Spanish-speaking neighborhoods. In the Boston area, Tropical Foods, 2101 Washington Streets, Roxbury, carries palm oil and many African spices.

Recipe: Yassa

Country: Senegal

Ingredients:
2 small chickens cut up
4 lemons (juice)
5 - 6 onions, sliced lengthwise
3 tomatoes, or 2 cans tomato paste
1 1/2 - 2 cups chicken broth
2 cloves garlic
Cayenne powder, salt and black pepper to taste
(consume or bouillon cubes may be substituted.

Marinade:
Juice of 3 lemons (or 2 lemons, 1 lime)
1/4 cup vinegar (optional)
3 tablespoons peanut oil
3 sliced onions
2 cloves garlic
salt and pepper

To Prepare: Marinate chicken as long as possible (3 hours to overnight). Saute onions in sufficient peanut oil; remove onions and set aside. Brown chicken. Put chicken, onions and broth in a large pot with marinade sauce. Add the juice of the 4th lemon, tomatoes, and seasonings of salt and pepper. Simmer for about one hour or until chicken is cooked.

The rice may be cooked in the chicken sauce, or half sauce and half water to take on a seasoned flavor. Yassa is more tasty this way. However, it is not an authentic procedure.

Recipe: Doro Wat

Country: Ethiopia

Doro is "chicken" in Amharic (language of Ethiopia). Wat is a sauce-like dish made with meat and always eaten with injera (a sponge-pancake like bread).

Ingredients:
1 cup finely chopped onions
4 - 6 hard boiled eggs
3/4 cups spice mixture (includes 15 spices of which berbere - hot pepper - is main ingredient)
1 chicken, cut into pieces
3 ounces tomato paste
1/4 pound butter (specially seasoned with 1/4 teaspoon spicy seasoning)

To Prepare: All amounts of ingredients are approximate, spice mixtures are ground. Make thick paste called dilla, of 1 tablespoon spice mixture and water. Allow to sit for 30 hours. Add dilla to onions and cook slowly for 10 minutes. Do not add water. Add tomato paste and 1/2 cup spice mixture; if dry, add water. Add seasoned butter; cook for 20 - 25 minutes. Add chicken and cook until tender. Add hard boiled eggs and cook only until they are hot.

Serve with injera, or, as a last resort, Italian bread. This dish is excellent with beef, also.

Recipe: Couscous

Country: Libya

Ingredients:
2 pounds lamb, mutton, or beef
1 tablespoon olive oil
2 tablespoons butter
3/4 cup minced onion
2 teaspoons salt
1/2 teaspoon black pepper
1/8 teaspoon red pepper
1/2 teaspoon tumeric
3 tablespoons tomato paste
2 cups potatoes
2 cups yellow or white squash
2 cups zucchini
2 cups chick peas
1 pound semolina, cracked wheat, or millet
2 tablespoons orange water
1/4 teaspoon cinnamon
1/4 teaspoon cloves
2 teaspoons fat

To Prepare: Cut 2 pounds lamb, mutton, or beef into 10 pieces. Brown lightly in one tablespoon olive oil and two tablespoons butter. While browning slowly for about ten minutes, add 3/4 cup minced onion.

Make paste of:
2 teaspoons salt
1/2 teaspoon black pepper
1/8 teaspoon red pepper
1/2 teaspoon tumeric
3 tablespoons tomato paste

Spread paste on meat, reduce heat and simmer for another ten minutes. Simmer until meat is tender enough to be pierced with fork. Then add:
2 cups potatoes, peeled and cut into chunks
2 cups coarsely diced yellow or white squash
2 cups coarsely diced zucchini
2 cups presoaked, precooked chick peas (stock if necessary)

Simmer covered until meat and vegetables are tender (about 3/4 hour). Place in perforated steamer or couscous pot: 1 pound semolina, cracked wheat, or millet. Steam cereal uncovered for 15 minutes. (If you have no steamer, leave the cracked wheat out overnight wrapped in a thoroughly water-soaked dish towel after sprinkling the cereal with about 2 cups of water. Then heat.)

Remove cereal from steamer and add: 2 tablespoons orange water, 1/4 teaspoon cinnamon and 1/4 teaspoon cloves. Toss couscous lightly into 2 teaspoons fat and place in serving dish.

Drain liquid from meat mixture. Put meat and vegetables on couscous. Pour 1 cup of liquid over meat and vegetables and serve remaining liquid as a separate sauce. Serve at once. Makes 6 servings.

Recipe: Chakula Cha Afrika (African stew)

Country: Kenya

Ingredients:
1 cup cooked potatoes, peeled and quartered
1 cup cooked cabbage, chopped
1 cup chopped beef
2 tablespoons cooking oil
salt and pepper
water

To Prepare: Brown beef in cooking oil. Add potatoes and cabbage and mix well. Add water to cover mixture and season to taste. Bring to the boil and simmer for 30 minutes.

Recipe: Groundnut Soup

Country: Hausa-Nigerian

Groundnut is the British term for "peanut" and soup means "sauce" or "stew".

Ingredients:
6 pieces of beef, or liver
6 ounces roasted groundnuts
1/2 cup of milk
4 large peppers (green or red)
1 small onion
2 medium fresh tomatoes
1 teaspoon ground fresh or diced chilies
6 ounces locust beans or iru or red beans (pinto)
salt to taste

To Prepare: Grind peppers, onion, tomatoes, beans, and nuts. Wash meat and season with salt. Make fire and put meat on to cook until the water from the meat dries. (If liver is used in place of beef, the liver should be added when the groundnut is added.) Add about a 1/2 pint of hot water. Add ground peppers, onions, etc., and cook for 15 minutes. Add groundnut and cook until the soup thickens. Add milk last. Serve hot with soft boiled rice balls or plain boiled rice. Serving for 3.

Recipe: Groundnut Soup

Country: An Americanized version of a Cameroonian dish

Ingredients:
1 chicken in serving pieces
1 medium onion sliced
4 scallions chopped
2 tomatoes
1/2 teaspoon thyme
2 tablespoons peanut butter, or 1/2 cup mashed peanuts

salt and pepper
1/2 teaspoon red pepper
peanut oil

To Prepare: Season chicken with salt, pepper and red pepper. Brown chicken in peanut oil. Fry vegetables and thyme and red pepper in peanut oil in another skillet. Add peanut butter to cooked vegetables and stir. Add chicken. If soup dries, add water and more peanut butter to taste. Cover and simmer 45 minutes until chicken is cooked. Serve over rice.

Recipe: Collard Green Chop

Country: Liberia

Chop is Liberian English for "food".

Ingredients:
1 chicken cut up
2 bags of collard greens or mustard greens
1 can tomato paste
1 medium onion chopped
1/2 pint palm oil
red pepper crushed
salt and pepper
1 cup of Crisco
1/2 pint water
2 chicken bouillon cubes

To Prepare: Season chicken with salt and pepper. Brown in Crisco. Place palm oil in a large pot and heat. Add chopped greens, onions, tomato paste, bouillon cubes, salt and red and black pepper to taste. Add browned chicken pieces and cook for 35 minutes until chicken is tender and spices well blended. Serve over rice.

Recipe: Jallof Rice

Country: An Americanized version of a Sierra Leonean dish.

This dish originated in Senegal, West Africa, among the Wolof-speaking people. However, this creation is the product of Sierra Leonean and American imagination. The Jallof rice in Senegal is quite different.

Ingredients:
1 1/2 lb. beef
1 cup finely chopped onion
1/2 cup chopped green pepper
1/2 cup chopped celery
1 small can tomato paste
3 cups rice
3 tbsp. peanut oil
salt, pepper, garlic powder, crushed red pepper
quartered fried potatoes, fresh parsley, & green peas for garnishing

To Prepare: Season chunks of beef with salt, pepper, and garlic powder. Flour the beef lightly and fry in oil over high flame until dark brown. Pour the beef into a large pot, leaving a small amount of oil in the pan. Add the onions and saute them slowly for about five minutes or until they are yellow and tender. Add the onions plus four cups of water to the beef. The water content should remain at four cups, so as it evaporates add more. Cook the beef until tender. Season with salt and crushed red pepper to taste. Now add the green pepper and celery. When the celery and green pepper are tender, add a small can of tomato paste. Cook for an additional five minutes to allow the tomato to permeate the meat and vegetables.

Cook 3 cups of rice. When the water has boiled away, add about three quarters of a cup of the above prepared sauce to the rice. Allow this to simmer until the rice is only slightly moist. Arrange the rice on a large platter. Garnish with fresh parsley, quartered fried potatoes, and green peas. The remaining sauce is to be served over the rice. Serve piping hot.

Recipe: Fried Plantain

Country: Ghana

Plantain is a fruit very similar to bananas. From Malawi in Southern Africa to the Ivory Coast in West Africa fried plantains are often prepared for breakfast. In Liberia, women prepare fried plantains in the afternoon and sell them in sections, 2 for a penny. Students might buy them for dinner, but they are primarily a late afternoon snack.

Ingredients:
plantain
cooking oil
lemon juice

To Prepare: Peel plantain and cut once lengthwise. Deep fry in cooking oil with lemon juice. Serve with prepared hot sauce, or make your own by crushing small red hot peppers in a mortar with a little salt and enough water to make a mushy sauce.

Recipe: Futu

Country: Ivory Coast

Futu is a staple prepared to accompany a sauce (stew). Each mouthful of futu is dipped first in a palm oil sauce or a peanut sauce.

Ingredients: plantains

To Prepare: Boil plantains until they are soft, mash them until they are the consistency of soft play dough.

Recipe: Nsima

Country: Malawi

Ingredients: cornmeal (flour may be substituted)
water

To Prepare: One cup of cornmeal mixture should feed each person. Bring 3/4 cup of water to a boil for each cup of cornmeal. Mix cornmeal a bit at a time with the water, stirring so as not to stop the boiling process and to prevent lumping. After all the cornmeal has been added, continue to stir until mixture is thick and about the consistency of modeling clay. Spoon onto a large plate. Wet hands in cold water and shape nsima into a rounded mound.

Recipe: Chin-Chin, or sweet pastry

Country: Nigeria

Ingredients: 8 rounded tbsp. flour
4 tbsp. granulated sugar
2 eggs
1 tsp. grated nutmeg
milk and water (if needed)
1/2 bottle ground nut oil

To Prepare: Sift the flour into a bowl and make a well in center. Beat the eggs and mix with flour. Mix to a stiff consistency. Place on a pastry board and knead until smooth. roll out till 1/8 inch thick and cut into different shapes. Heat oil until faint blue smoke appears. Fry pastry until golden brown. Drain, cool, and store in a dry place.

Recipe: Sweet Pastry

Country: Tanzania

To Prepare: Same as for Chin-chin without the nutmeg. Add baking powder and cut in triangles.

African Games Appendix

GAMES:

BLIND MAN'S BLUFF
from GHANA

Materials: Two sticks
Blind folds
Long piece of cloth

Number of players: Five or more

Formation: Circle with two blindfolded players inside

Action: One of the blindfolded players has two sticks which he must hit together often to indicate where he is. Instruct him to keep his sticks low so the other blindfolded player, who is "It", will not be struck in the face if he runs into them. Usually "It" has a piece of cloth which he waves in the effort to locate the stickman. When "It" tags the stickman, that person becomes "It" and a new stickman is chosen.

TANZANIA GAME HUNT

Materials: none

Number of players: 15 - 100

Formation: Players form a single circle. Two players make an arch to form a"trap"under which the other players must march.

Action: The marchers sing or chant as they clap their hands rhythmically:

"Lions and leopards, lions and leopards,
Hunting at night.
Lions and leopards, lions and leopards,
Catch the game!

The "trap" falls upon the word "game." Players caught form additional "traps." The game continues until all players have been caught. Players must move in rhythm, not pausing or dashing through to keep from getting caught.

Wari

Materials: Wari Board (or an egg carton with two rows)
48 small rocks or kidney beans

Number of players: Two players to each board

Background information: This game is found throughout Africa, although it is known by various names and played with modified rules. A Wari board is rectangular in shape with 14 holes drilled to form small cups. The object of the game is to win as many of the opponent's counters as possible. (See diagram.)

Action: The two players place the board horizontally between them. Each player has six holes on his side of the board. He places four counters in each hole. The hole at each end of the board is to be used for placing counters he wins during the game. The players can decide between themselves how to determine which player begins the game.

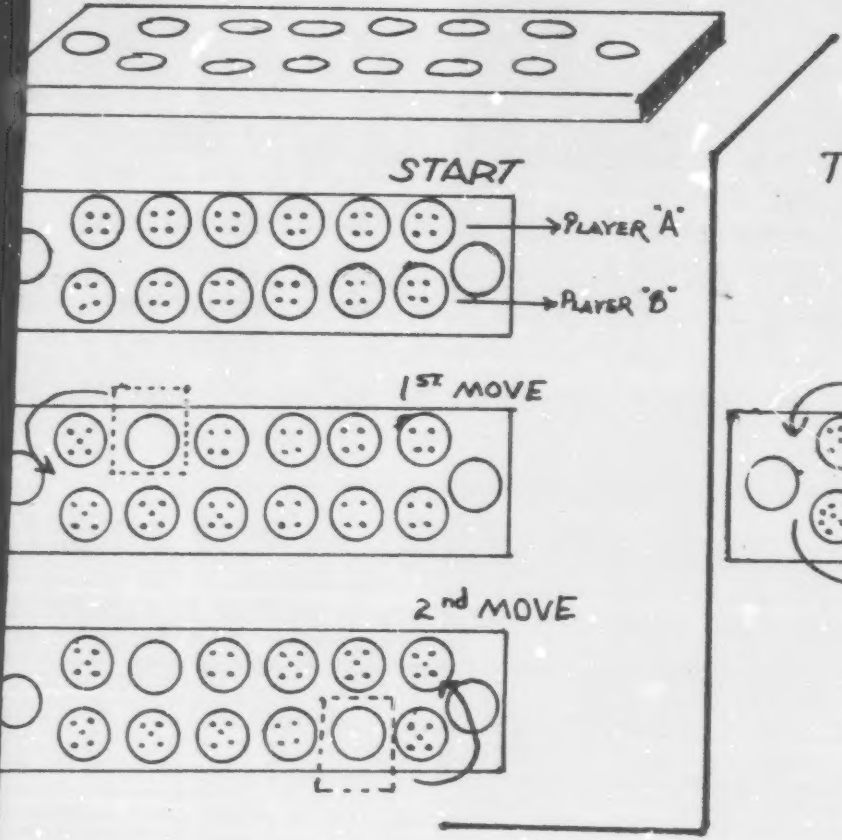
Players always move counterclockwise. The first player takes all the counters from any hole on his side of the board and, beginning with the next hole, places one rock in each succeeding hole until his hand is empty. The next player does the same.

When the last counter in a player's hand lands on his opponent's side of the board in a hole which contains one or two counters, the player collects all the counters in that hole, providing the number does not exceed three. He then places the counters in his hole at the end of the board. The first player to collect over half (25 or more) of the counters becomes the winner.

Tactical Note: Always try to keep three or more counters in the holes on your side of the board, or leave the holes empty. An opponent cannot collect when his last counter lands in an empty hole.

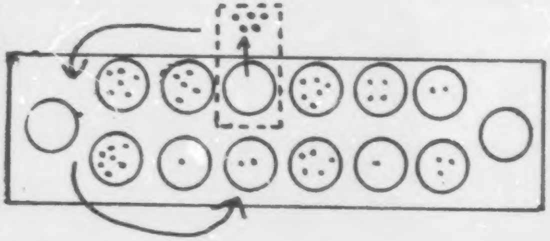
Maa (A variation of Wari from Liberia)

Action: On his first move, the player can pick up any number of counters from any hole on his side and move in any direction. Whenever the player captures 2 or 3 counters in his opponent's hole, he can also collect the consecutive counters behind his capture where there are 2 or 3 counters. Counters can only be collected on the opponent's side of the board.


START
PLAYER "A"
PLAYER "B"
1st MOVE
2nd MOVE

TO WIN:

PLAYER "A" MOVES AND TAKES TWO OF PLAYER "B's" COUNTERS.



Human Resources Appendix

HUMAN RESOURCES APPENDIX

1. Foreign Student Offices at nearby colleges and universities may have a list of African students who are interested in talking to elementary and secondary school students.

2. Each Peace Corps Regional Office maintains a list of Returned Peace Corps Volunteers in the area who are interested in speaking to students. Write the nearest office for a list of Volunteers in your locality.

Peace Corps Northeast Regional Office
408 Atlantic Ave.
Room 211
Boston, Massachusetts 02210

Peace Corps Southern Regional Office
275 Peachtree St., NE
Room B70
Atlanta, Georgia 30303

Peace Corps Midwestern Regional Office
536 South Clark St.
Room 1010
Chicago, Illinois 60605

Peace Corps Weastern Regional Office
300 N. Los Angeles Street
Room 8420
Los Angeles, California 90012

3. The International Club in your town may have a list of Africans living in the area who are interested in speaking to students.

4. The following organizations may be able to locate African students interested in corresponding with your class:

International Friendship League
40 Mt. Vernon Street
Boston, Massachusetts

League of Friendship
P.O. Box 509
Mt. Vernon, Ohio 43050

Letters Abroad, Inc.
18 E. 60th Street
New York, New York 10022

World Pen Pals
World Affairs Center
University of Minnesota
Minneapolis, Minnesota 55455

An African Studies Bibliography

AN AFRICAN STUDIES BIBLIOGRAPHY

The titles in this bibliography have been reviewed on the basis of two major criteria 1) an accurate, undistorted presentation of Africa and Africans, and 2) a high student interest level. The reviews of books for students have been arbitrarily divided into two sections - elementary and secondary - which are subdivided into fiction, non-fiction, and folk tales. Because many titles are applicable to many different age levels, the reader - especially junior high school librarians and teachers - should refer to both lists. It should be noted that the bibliography does not attempt to be comprehensive, and the prices are subject to change.

Books published outside the U.S. can be ordered from the following firms:

From France:
La Librairie de l'Universite
17, Rue de la Liberte
21 Dijon, France

From East African Publishing House:
Northweatern University Press
Evanston, Illinois

From Oxford University Press:
Oxford University Press, New York

Others:
International Publishers
101 Park Ave., S.
New York, New York 10016

Elementary School Fiction

ni ba, Rose. ADVENTURES OF MBUGWE THE FROG. London : Oxford UP, 1965. Paper, appx. $1.00.

Delightful adventures of a frog are related in this at er lengthy tale. Doesn't tell much about African ulture but very entertaining for students in grades 3-6.

rn t, Kathleen. BOLA AT SCHOOL. London: Oxford UP, 1 5. (New Oxford Supplementary Readers series). Paper, appx. $.50.

A series of stories about a rural Nigerian girl who ecomes an orphan and goes to the city to live with her elatives, her daily life, and some trouble she runs nt 3rd-5th grade.

rundel, Jocelyn. LITTLE STRIPE. NY: Hastings House, 1 67. Hardback, $3.24.

An animal story. The African setting is accurately described. Grades 3-4.

wo nor-Renner, Marilyn. ALPHA LEARNS A LESSON AND THE D NCERS. London: Thomas Nelson, 1968. (New Nation English Story Books series). Paper, appx. $.50.

Two highly moralistic stories set in contemporary fr ca. Of average interest to 2nd - 4th graders.

er heim, Marc. A WEEK IN AYA'S WORLD: THE IVORY COAST. : Macmillian, 1969. Hardback, $4.50; paper, $1.95.

The photographs and simple text describe the daily li of an eight year-old girl from the Ivory Coast. A go cross-section of village and city life are presented. The text describes common childhood situations that American children can identify with: being scolded in school, having to take care of a baby brother when she wa s to play instead, etc. Reading level is about third grade.

Buckley, Peter. OKOLO OF NIGERIA. NY: Simon and Schuster, 1962. Hardback, $4.95.

Very good book depicting town life (as opposed to village or city life) in pre-war Nigeria. Photographs are representative and accurate. Grades 4-6.

Chandler, Edna Walker. FIVE CENT, FIVE CENT. Chicago: A. Whitman, 1967. Hardback. $2.95.

Picture storybook about a Liberian girl. An informative and exciting story. Pre-school through primary.

Clair, Andree. BEMBA. NY: Harcourt, Brace and World, 1957. Hardback, $3.00; Voyager paper, $.60.

A sensitive story about the plight of a boy, his family, and friends when their village is bought by an enterprising colonialist. Intermediate grades.

Crombie, Isabel. MY HOME IN NIGERIA. London: Longmans, 1959. (My Home series). Paper, appx. $.25.

A short little narrative in big print by a seven year old Nigerian girl describing her small town. She describes mostly agricultural products and foods. Color drawings. Good for the primary grades.

Dickson, Timothy. DAVID AND THE GANSTERS. London: Thomas Nelson, 1965. (Rapid Reading Series). Paper, appx. $.80.

Part of a rapid reading series designed to improve the written and oral English of African students. High interest story about the varied adventures of an East African boy. Not very African in flavor. 7th grade and up.

Ekwensi, Cyprian. BURNING GRASS. London: Heinemann, 1962. (African Writers Series). Paper, appx. $1.00.

A beautiful story about the Fulani cattle people in Nigeria. It could be read with interest by anyone from sixth grade up. A wonderful way to step into another culture.

Fremont, Isabelle. THE BASKET OF GUAVAS. London: Oxford UP, 1960. (New Oxford Supplementary Readers series). Paper, appx. $.50.

Three quickly moving stories about the daily activities of a group of children. Informative and amusing. Grade 2.

Fremont, Isabelle. SHALL WE MEET THE LION? London: Oxford UP, 1958. (New Oxford Supplementary Readers series). Paper, appx. $.50.

A story about African primary school students. Good for second and third graders to read, particularly because the student can draw parallels between African and American childhood.

Fuller, Frank. MOUNTAIN OF NIGHT. Wellington, New Zealand: Department of Education. School of Publications Branch (Resource Books No. 8), 1963.

Since 1963 there have been many changes in Lesotho, but MOUNTAIN OF NIGHT is still very accurate in describing it. MOUNTAIN OF NIGHT is Thaba Bosiu - the mountain on which Basuto's nation began under the ever famous and admired leader King Moshoeshoe. The author also describes life in Lesotho, i.e. - schools, churches, the division of family labor, social and political life, transportation, etc. For 6th graders and up.

Hirst, Terry. MUMO GOES TO TOWN and MUMO AT THE COAST. Nairobi: Oxford University Press, 1969. Paper, appx. $1.00.

In MUMO GOES TO TOWN, Mumo spends a day lost in a big city. He and the reader learn a lot about a big African city.

MUMO AT THE COAST is less exciting but very informative. Mumo is a very real little boy, despite the somewhat caricatured illustrations. First to 4th grades.

Holding, James. MR. MOONLIGHT AND OMAR. NY: William Morrow, 1963. Hardback, $3.25.

An entertaining story suitable for bedtime listeners to or through fourth grade. Very well illustrated. The artist was certainly familiar with Moroccan scenes. The illustrations could lead to a discussion of architecture, family roles, farming techniques, clothing, separation of the sexes, and the topography.

Kaye, Geraldine. CREEK NEAR KWAME' VILLAGE. London: Oxford UP, 1961. (New Oxford Supplementary Readers series). Paper, appx. $.50.

An excellent book for third and fourth graders to read. Contains several short stories about African children. Shows insight into much of African life, for example the cause and effects of the rainy season, foods, games, etc.

Kay, Geraldine. KWASI AND THE PARROT. London: Oxford UP, 1968. (New Oxford Supplementary Readers series). Paper, appx. $.50.

Three short stories about contemporary Ghanaian children. Interesting for children in grades 2-3.

Kaye, Geraldine. NII-OFRANG AND HIS GARDEN. London: Oxford UP, 1968. (New Oxford Supplementary Readers series). Paper, appx. $.50.

Excellent stories showing a variety of contemporary African life styles. For third graders.

Kennedy, Kathleen. SUNDAY SAVES THE VILLAGE. London: Nelson, 1966. (New Nation English Story Books series). Paper, appx. $.50.

A story about a Nigerian boy whom the reader follows through some fairly normal adventures until he unexpectedly becomes a hero. Well written and highly recommended. Grades 4-7.

Lindgren, Astrid. SIA LIVES ON KILIMANJARO. NY: Macmillan, 1959. Hardback, $3.95.

The story of a small African Girl who runs away to see the King of the Chaggas. Unfortunately, the first part of the book is marred by such statements as they "live in a little hut" & "It is rather dark inside the hut so washing is easier out of doors" - hardly cause and effect. Grades K-3. Beautiful photographs.

Nwankwo, Nkem. MORE TALES OUT OF SCHOOL. Lagos: African Universities Press, 1965. (African Reader's Library series). Paper, appx. $.50.

Entertaining account of the adventures of a Nigerian high school student. Good novelette for promoting identification with African students. 5th grade and up.

Nwankwo, Nkem. TALES OUT OF SCHOOL. Lagos: African Universities Press, 1963. (African Reader's Library series). Paper, appx. $.80.

The story about the adventures of Nigerian schoolboys. The story is related so that Nigeria seems like an everyday place. Good human relationships are described in the book. 5-7th grades.

Nzekwu, Onuora and Michael Crowder. EZE GOES TO SCHOOL. Lagos: African Universities Press, 1963. (African Reader's Library series). Paper, appx. $.80.

An excellent book for 5 - 6 grades. An Igbo boy goes to school - his experiences in school and after. It relates how people in a traditional African village learn about modern European and Western things from returning Igbo soldiers and how they begin to embrace Western schools as the means to a modern life.

Odaga, Asenath. THE DIAMOND RING. Nairobi: East African Publishing House, 1967. (East African Junior Library series). Paper, appx. $.50.

An adventure story of a boy who finds a wonderful city in the forest on a trip to visit his grandfather. Of average interest to 3rd - 5th graders.

Odaga, Asenath. JANDE'S AMBITION. Nairobi: East African Publishing House, 1966. Paper, appx. $1.00.

A fairly long story about a school girl's life in Kenya. Good material on everyday life and human relationships - what it's like to grow up in Kenya. Intermediate grades.

Okoro, Anezi. THE VILLAGE SCHOOL. Lagos: African Universities Press, 1966. (African Reader's Library series). Paper, appx. $.95.

A good book to show young Americans what it's like to go to school in West Africa. Grades 5-8.

Onadipe, Kola. THE ADVENTURES OF SOUZA. Lagos: African Universities Press, 1963. (African Reader's Library series). Paper, appx. $.80.

A story about the adventures of a West African village boy who was a first-born (and, therefore spoiled son.) Students everywhere should have little difficulty identifying with the characters in the story. 6th grade and up.

Pamela, CHARITY AND GRANDMA. London: Oxford University Press, 1965. Paper, $.50.

Excellent illustrations of West African family life, but a text of little substance. Primary reading level.

Peterson, Melba F. BEYA'S TRAIN RIDE: A STORY ABOUT AFRICA. NY: Friendship Press, 1961. Hardback, $1.50; paper, $.95.

A charming story, beautifully illustrated, of a boy's first train ride. Pre-school through primary.

Radford, William. GAME PARK HOLIDAY. Nairobi: East African Publishing House, 1967. (East African Readers Library series). Paper, appx. $.50.

Presents some very good points about animals, but the style is very didactic, e.g., "Why do the (zebras) have those black and white stripes? asked John." The author could have woven the details about animals' habits into the story better. Grades 3-5.

Schatz, Letta. TUNDE'S DRUM. London: Oxford UP, 1965. (New Oxford Supplementary Readers series). Paper, appx. $.50.

Good story with excellent pictures that give insight into village life. The story is a poem which is read to a beat. It is good for reading to kindergarteners or for first graders to read themselves.

Sellassie, Sahle. SHINEGA'S VILLAGE: SCENES OF ETHIOPIAN LIFE. Berkeley and Los Angeles; University of California, 1966. Hardback, $3.95.

Traces the life of a typical rural boy in Ethiopia. An underlying theme is the change in traditions caused by education. There is no "plot" to the story, only a series of events demonstrating the development of a boy from birth to marriage. But the character of the boy is developed and the picture of village life filled out to make interesting reading at once sensitive and instructive. Shinega is a believable character, and the book may destroy many misconceptions about village life. Reading level is 5 - 12th grades, but because it is not a very exciting book, the teacher may want to read it to the class, especially in the lower grades.

Travis, I.M. AN EXCURSION. London: Longmans, 1952. (New English Supplementary Reader series). Paper, appx. $.40.

A simple story about a school trip, emphasizing new words connected with traveling. The book contains good information about everyday African things. Second grade level.

Tutuola, Amos. SIMBI AND THE SATYR OF THE DARK JUNGLE. London: Faber and Faber, 1955. Hardback, appx. $2.50.

Simbi is a rich little girl who overhears her mother mentioning "poverty" and "punishment". Fascinated, she decides to seek experiences in which she will know and feel the meaning of the words. The rest of the book is a series of Tutuolan fantasy-misadventures.

The book is very scary. It should fascinate and terrify little children. Reading level, 6th grade.

Uwemedimo, Rosemary. AKPAN AND THE SMUGGLERS. Lagos: African Universities Press, 1965. (African Reader's Library series). Paper, appx. $.75.

Interesting mystery story which takes place in Eastern Nigeria. Not particularly African in flavor. But good reading for mystery lovers. 6th grade and up.

Elementary School Non-Fiction

Aldridge, Mary. NATURAL HISTORY READERS. London: Oxford UP, 1967. Paper, appx. $.50.

This series includes Africa's Small Animals, Africa's Large Animals, Mysterious Neighbors (about nsects), Some Crops We Use, Some Crops We Eat, and ome Tropical Fruits. It is aimed at upper primary school pupils, so the reading is fairly simple and could be read from 5th grade up. Illustrations are in black and white, and, although the texts are simple and not very inclusive, they are a good series for younger readers interested in these articular topics.

Allen, A. R. LEO'S TRAVELS IN THE SUDAN. London: OUP. Paper, appx. $.50.

Short descriptions of Leo Africanus' travels in Africa at a sixth grade reading level. It hould be used as a supplementary book: the escriptions are brief and may be somewhat misleading, since Walata, Jenne, and Timbuctu and Gao are described independently with no ention of their all being part of the Kingdom f Songhai.

Allen, William D. AFRICA. Grand Rapids, Michigan: The Fideler Company, 1966. Portfolio, $3.88.

A pictorial description of Africa. Includes 2 subject headings: Land, climate, people, cities, tc. Contains two or three pages of written description under each heading, then a series of pictures and maps to complement the description. There are 48 full-size plates. The written descriptions are not particularly useful and could be omitted entirely, since all plates have captions. Probably useful for 4th grade and up.

Arundel, Jocelyn. THE WILDLIFE OF AFRICA. NY: Hastings House, 1965. (World Wildlife Conservation Series). Hardback, $4.17.

Miss Arundel starts her book at the beginning of life in Africa with descriptions of both primitive animals and primitive man. She includes very brief descriptions of African man as hunter, herder, and farmer. Longer descriptions of savannah, rainforest, and desert might interest geography teachers.

Her primary purpose, however, is to trace the history of the vanishing African animal and to emphasize what is being done and what remains to be done to save rapidly decreasing species. With this theme in mind, she gives a very interesting account of how man's interests have led him to destroy more and more of African wildlife and how today's increasing population will make him continue to do so. The book is not without hope, as the author includes histories of Africa's game reserves and national parks as well as future plans for protecting the great African animals.

I can see this book being used in history, geography, and biology classes and in the study of overpopulation. The book is very well written and should interest readers from 5th - 8th grade.

Bere, Rennie. THE AFRICAN ELEPHANT. NY: Golden Press, 1966. (World of Animals Series). Hardback, $2.95.

A collection of colorful photographs of African elephants. Excellent background information on elephants. Reading level 6th and above, although the photographs will interest younger children.

Bertol, Roland. SUNDIANTA: THE EPIC OF THE LION KING. NY: Thomas Y. Crowell, 1970. Hardback, $3.95.

A well-written story about a famous African king who ruled the ancient kingdom of Mali in the 13th century. Although the style is very readable, a student would still need to have a special interest in history to complete the book. 6th grade and up.

Bleeker, Sonia. THE MASAI: HERDERS OF EAST AFRICA. NY: Morrow, 1963. Hardback, $2.95.

A beautifully-written account of the Masai in story form for children. Dr. Bleeker treats the Masai, their culture, their past and present with respect. I recommend it for grades 4 - 7.

Bleeker, Sonia. THE PYGMIES, AFRICANS OF THE CONGO FOREST. NY: William Morrow and Co., 1968. Hardback, $3.50.

A simple description of some of the cultural practices of the Pygmies. Probably fairly accurate, but because the Pygmies are such a small proportion of the African population, it would be unfortunate if someone read only this book and then began making generalizations about Africa. 5th and up.

Booth, A. H. SMALL MAMMALS OF WEST AFRICA. London: Longmans, 1960. (West African Nature Handbook. series). Hardback, appx. $2.00.

Colorful pictures and very readable descriptions make this a fair resource for those students interested in African animals. It might also serve to make students aware of the fact that Africa's animal population does not consist solely of lions and elephants.

There is an interesting section on gerbils (a current U.S. fad) that illustrates man's shortsightedness concerning the balance of nature.

Brander, Bruce. THE RIVER NILE. Washington D.C.: The National Geographic Society, 1968. Hardback, $4.25.

SUPERTOURIST Bruce Brander, a National Geographic staff member, follows the Nile from its sources in Uganda, Rwanda, Burundi, and Ethiopia to its Mediterranean mouth. Spectacular photographs from NATIONAL GEOGRAPHIC files illustrate his highly readable travelogue. Historical highlights, anthropological tidbits, lingering legends and snatches of science and geography are woven into the account. Most important, more than half the book is devoted to the Nile south of Egypt, to the source countries, the Sudan, and Nubia. King Tut and the pyramids are there, of course, but so are the Hutu, the Watusi, the Shilluk, and the newly independent countries.

I recommend the book for its photographs and to break down the old equation Nile = Egypt. 6th grade and up.

Chaplin, B. H. G. LIFE AND LIVING, volumes 1 - 5. London: Longmans. Paper, appx. $1.20 each.

A series of paperback science textbooks used in some African schools. The first three books deal with nature study, while the last two are concerned primarily with simple physics. Although these books are certainly not comprehensive in the fields they cover, they do offer good simple experiments that can be done with inexpensive and available materials. They also suggest certain activities that can be done by beginning scientists. This series might offer a good jumping off place for group activities, individual and simple science projects, or a means of arousing an interest in science, since the diagrams are colorful and easy to follow. Various volumes could be used from first to seventh grade.

Chu, Daniel and Elliott Skinner. A GLORIOUS AGE IN AFRICA. Garden City, NY: Doubleday Zenith, 1965. Hardback, $2.95; paper, $1.45.

An excellent and readable history of three West African empires - Ghana, Mali, and Songhay. Grade levels 5 - 8.

wie, M. AFRICAN LION. NY: Golden Press. Hardback, $3.95.

Sympathetic description of a lion by an English game rden in Kenya. Good illustrations and interesting infor- tion. Junior High.

lton, K. G. A GEOGRAPHY OF SIERRA LEONE. London: Cambridge University Press, 1965. Paper, appx. $1.50.

A fairly specific documentation of the geography the various sections of Sierra Leone. Although the thor states in his preface that no geography book should be dull, since geography is about people and aces, his book does not seem to escape this classi- cation.

The book was designed to be a textbook for Sierra Leonean students. However, a few sections of it could used by students to learn details on fishing techniques, e processing of palm oil, the mining of diamonds, etc. 6th grade and up.

Amato, Janet and Alex. AFRICAN CRAFTS FOR YOU TO MAKE. NY: Julian Messner, 1969. Hardback, $4.64.

Includes detailed descriptions of how to construct imulations of various African houses, musical instruments, household objects, etc. The materials the thors recommend are readily available and the procedures n be easily understood. However, the book should be used with caution since no mention is made of the ways in which the simulations differ in materials or process rom the real African artifacts. 5th grade and up.

Davidson, Basil. A GUIDE TO AFRICAN HISTORY. Garden City, NY: Doubleday, 1965. (Zenith series). Hardback, $2.95; paper, $1.45.

A general survey of the African past from earliest imes to the present written by one of the foremost uthorities on African history. Good, appropriate illustrations. Difficult to "cover" 2,000,000 years in 118 pages, but this attempt is excellent. 5th grade and up.

Dietz, Betty Warner and Michael Olatunji. MUSICAL INSTRUMENTS OF AFRICA. New York: John Day, 1965. Hardback, $5.95.

Contains pictures and descriptions of many African instruments which children might want to make. Unfortunately, the initial sketches reinforce the typical stereotypes of Africans in exotic dress drumming. Although the reading level is for the upper grades, the photographs can be used by teachers at any level.

Dobler, Lavinia and William A. Brown. GREAT RULERS OF THE AFRICAN PAST. Garden City, New York: Doubleday Zenith, 1965. Hardback, $2.95; paper, $1.45.

Interesting and accurate accounts of five rulers of powerful African kingdoms: Mali, Songhai, Kongo, and Kanem-Bornu. Reading level 4 - 6.

Education Development Center. AFRICAN PRIMARY SCIENCE PROGRAM: REPORT OF THE 1967 AKOSOMBO, GHANA WORKSHOP. Newton, Mass.: EDC, December, 1967.

This book covers material primarily on biology with some physics and one unit on geography and estimating numbers. It has many activities suitable for elementary and perhaps junior high school students. A few units, especially those on plants, could be used as a basis for U. S. pupils to learn about African ecology and indirectly African culture.

Fax, Elton. WEST AFRICAN VIGNETTES. NY: American Society of African Culture, 1960. Hardback, $3.50.

Line drawings of West African people and scenes. Reading level is 4th grade and up.

Gartler, Marion. UNDERSTANDING EGYPT. River Forest, Illinois: Laidlaw, 1965. Hardback, $1.85.

Interesting information is flatly presented in this geography of Egypt. For the intermediate grades and Junior High.

Glubok, Shirley. THE ART OF AFRICA. NY: Harper and Row, 1965. Hardback, $4.50.

A great book: very good introduction, good selection of pieces, mind-opening. For grades 3 - 7.

HI NEIGHBOR, BOOK 5. New York: Hastings House or U. S. Committee for UNICEF, 1962. Paper, $1.50.

This is an unusual booklet. Unfortunately, only two African countries are discussed - Sudan and the United Arab Republic. The format for each country begins in an innocuous textbook fashion, describing climate, resources, history, and government, but becomes more interesting and readable with the narration of a city boy and a village boy.

Also included are a traditional story from the country; a description of local holidays, clothes, games, songs; directions for making something from the country; and a recipe for a local dish. Much of this information could be used as the basis for activities in elementary school.

HI NEIGHBOR, BOOK 4. New York: Hastings House or U. S. Committee for UNICEF, 1962. Paper, $1.50.

Same format as described above. One of the five featured countries is Guinea.

HI NEIGHBOR, BOOK 6. NY: Hastings House or U. S. Committee for UNICEF, 1962. Paper, $1.50.

Same format as described above. One of the featured countries is the Ivory Coast.

Hull, May. EMBROIDERY FOR AFRICA. London: Oxford UP, 1967. Paper, appx. $2.00.

This instruction book shows the basic designs used to decorate clothing and other pieces of cloth. Very good. Intermediate grades and up.

Johnson, E. Harper. PIANKHY THE GREAT. NY: Thomas Nelson, 1962. Hardback, $3.25.

This story of the great Kushite king is intended for grades 4 - 8--a good supplement to the study of Kush. Excellent illustrations.

Johnston, S. EARLY MAN IN ZAMBIA. Lusaka: Oxford University Press, 1970. Paper, appx. $1.50.

A rather straightforward narrative of the history of early man in Africa. Although fairly dry, the revelations make the book worthwhile reading for any student of history. There are suggested activities at the end of each chapter for teachers using the books as a text, but these activitie are also rather unimaginative. Junior high and up.

Kimble, George and Ronald Steel. TROPICAL AFRICA TODAY. St. Louis: McGraw-Hill, 1966. Paper, $3.95.

A well-illustrated, well-written geographical account of Africa South of the Sahara. Included are chapters on the physical setting, the people and the land, tradition and change, political revolution and colonialism. Good reference for teachers, especially those unfamiliar with Africa, and for junior high students.

Kittler, Glenn D. LET'S TRAVEL IN NIGERIA AND GHANA. Chicago: Children's Press, 1966. Hardback, $2.95 and $4.50.

Beautiful color photographs emphasize the old, althoug the new is occasionally represented. The text is sketchy, readable, and accurate. The subjects chosen for discussion are interesting, relevant, and would probably bring up

Some good questions in class. A good book for grade schoolers and anyone who likes to look at pictures.

eslau, Wolf and Charlotte. AFRICAN PROVERBS. Mount Vernon, New York: Peter Pauper Press, 1962. Hardback, $1.25.

A collection of proverbs from various countries and ethnic groups that may be woven into lessons on African life and values. 4th grade and up.

ucan, Talabi Aisie. OUR SIERRA LEONE: A HISTORY FOR SIERRA LEONE PRIMARY SCHOOLS, BOOK I & II. London: Longmans, 1965. Paper, appx. $.90.

An interesting account of Sierra Leone's history from the coming of the early settlers to post-independence by one of Sierra Leone's leading educators. Written for Sierra Leonean students, the books would be useful only as reference for those who have a special interest in Sierra Leone.

arvin, Stephen. AFRICA. San Francisco: Field Educational Publications, Inc., 1969. (World Studies Inquiry series). Paper.

Some excellent selections, describing African leaders, traditions, history, culture, and the period of transition since independence. Emphasizes the human factor throughout. Good pictures and maps. Student questions at end of the sections are mostly cognitive. Junior High, although some selections could be used in lower grades.

Mertens, Alice. CHILDREN OF THE KALAHARI. NY: Bobbs-Merrill Co., 1966. Hardback, $4.50.

This book attempts to describe the Bushmen of the Kalahari desert. The book contains a very unique series of photographs that show some of the daily events in the life of the children. Because the Bushmen are such a small proportion of the African population, children studying about Africa should be exposed to other ethnic groups and nationalities, as well. Grades 2 - 4.

Pritchard, John M. STUDYING AFRICA. BOOK ONE: ITS PHYSICAL FEATURES. BOOK TWO: ITS WEATHER AND CLIMATE. London: Longmans, 1962. Paper, appx. $1.50.

Both these books are oriented toward the English-speaking African student and the final secondary certificate exam in geography. Both books give fairly clear, simple explanations of physical phenomena with lots of colorful diagrams and all African examples. 6th grade and up.

Purcell, John. THE TRUE BOOK OF AFRICAN ANIMALS. Chicago: Childrens Press, 1954. Hardback, $2.50.

The text is factually correct. It contains a surprising amount of information about the commonly-known East African game animals -- from feeding habits, relationships between certain animals and birds and between the hunter and hunted, to animals' defenses. It does not convey the usual misguided image of African wildlife as a vast assortment of zoo animals from the jungle who all mingle together in every illustration as if they were friends. In fact, the book does not even mention the work jungle! 1st to 3rd grades.

Rego, Marion. MALAWI - LAND OF THE LAKE. Wellington, New Zealand: Department of Education. School Publications Branch, School Journal Part Four No. 2, 1966. Paper.

This well-written and well-illustrated book tells about the way of life of the people of Malawi. For the middle grades.

Rottsolk, James E. THE STORY OF LIBERIA. Wichita, Kansas: McCormick-Mathers, 1967. (Global Culture Series). Paper, $.75.

Definitely written from an American perspective. However, the pictures are nice! A teacher may want to show the photographs to students studying Liberia.

Shinnie, Margaret. ANCIENT AFRICAN KINGDOMS. London: Edward Arnold, 1965. Hardback, appx. $4.75. New York: NAL Mentor, 1965. Paper, $1.25.

A study of ancient African kingdoms. Includes interesting anecdotes. Good chronological sequence. Attractive illustrations. 6th - Junior High.

Sidahome, Joseph E. STORIES OF THE BENIN EMPIRE. London: Oxford UP, 1964. Hardback, appx. $3.00.

These stories may give 6th - 8th graders the opportunity to learn about the Edo people of Benin from first-hand sources, but as stories they are somewhat dull. The dialogue is unfortunately unconvincing and uneven.

Sutherland, Efua. PLAYTIME IN AFRICA. NY: Ateneum, 1966. Hardback, $3.00.

Full-page photographs and a rhythmic text describe the playtime activities of Ghanaian children. A fine book to read to the class when teaching African games. Grades K - 4.

Vincent, Adebisi. A COOKERY BOOK FOR THE TROPICS. London: George Allen & Unwin, 1962. Paper, appx. $2.30.

This book will give the American student both an idea of what foodstuffs are used in Nigeria, as well as how meals are prepared. A suggested exercise is for students to compare this book with a short U. S. recipe book -- picking out those things which are similar and those which are different. Some information on food values and balanced meals are present which would reinforce what the students have already learned in their classes and perhaps make them aware that nutrition is an important concern to all people throughout the world. Probably, most students will be surprised with the similarities of Nigerian and American food and cooking methods. 5th grade and up.

Walters, E. M. P. ANIMAL LIFE IN THE TROPICS. London: George Allen, 1964. Paper, appx. $1.25.

A good reference book for those interested in the appearance and habits of the more common African animals. Illustrations are in black and white and fairly detailed. Best used from grades 6 - 9.

Elementary School Folk Tales

Aardema, Verna. TALES FROM THE STORY HAT. NY: Coward-McCann, 1960. Hardback, $3.69.

Brightly-illustrated West African folk tales. Reading level grades 4-6. Interest level grades -7.

Akinsemoyin, Kunle. TWILIGHT AND THE TORTOISE. Lagos: African Universities Press, 1963. (African Reader's Library series). Paper, appx. $.75.

An excellent collection of West African traditional tories for children. Grades 2-6.

Akinsemoyin, Kunle. TWILIGHT TALES. Lagos: African Universities Press, 1965. (African Reader's Library series). Paper, appx. $.80.

A collection of Nigerian folktales emphasizing the important place of animals in African lore. The tales lend themselves to storytelling. 2nd grade and up for listening. 5th grade and up for reading.

rkhurst, Joyce Cooper. THE ADVENTURES OF SPIDER, WEST AFRICAN FOLK TALES. Boston: Little, Brown, 1964. Hardback, $3.25.

The six stories are tight, shorn of excessive description, and are very imaginative. They could be used in different ways for all elementary grades. The layout of the book suggests it would be better received by 2nd - 4th graders, rather than K-1. Children from any age group, however, could act out the stories or llustrate them.

Berger, Terry. BLACK FAIRY TALES. NY: Atheneum, 1961. Hardback, $4.75.

A collection of ten fairy tales, on the whole similar to Brothers Grimm or Hans Anderson. Could be used to discuss either differences or similarities between African and Western cultures. Delight to lovers of fairy tales. Grades 3-6.

Courlander, Harold and George Herzog. THE COW-TAIL SWITCH AND OTHER WEST AFRICAN STORIES. NY: Holt, Rinehart and Winston, 1947. Hardback, $3.27.

A collection of West African tales, mostly Ashanti. The pronunciation guide and notes at the end of the book should be useful to teachers. Reading level is 4-6, but the stories are appropriate for people of all ages.

Courlander, Harold and Albert Prempah. THE HAT-SHAKING DANCE AND OTHER TALES FROM GHANA. NY: Harcourt, Brace and World, 1957. Hardback, $2.95.

A collection of Ashanti tales about Anansi the Spider. Notes about the origins and variations of the tales are included at the end. 4th-6th grade reading level, but the tales are interesting to people of all ages.

Elkins, B. WHY THE SUN WAS LATE. NY: Parents Magazine Press, 1966. Hardback, $3.21.

Beautifully-illustrated, entertaining West African folk tale. Grades K-3.

Fremont, Isabelle. SEVEN AFRICAN TALES. London: Oxford University Press, 1939. (Oxford Story Readers for Africa). Paper, appx. $.50.

Seven very amusing tales. (It's a why-people-and-animals-do-the-things-they-do kind of book). Some of them are in play form and can be easily acted out by grades 1-3. The book also has a language arts exercise section at the end.

Fremont, Isabelle. STORIES AND PLAYS FROM AFRICA. London: Oxford UP, 1967. (Oxford Readers for Eastern Africa series). Paper, appx. $.75.

A collection of short plays and stories from various regions in Africa. Although something is lost in the translation, the themes are universal and are well appreciated by American students. They do not contain information on African life styles. 3rd grade and up.

Fuja, Abayomi. FOURTEEN HUNDRED COWRIES: TRADITIONAL STORIES OF THE YORUBA. London: Oxford UP, 1962. Hardback, appx. $3.00.

A very fine collection of Yoruba folk tales translated into English, covering many subjects. The tales are excellent for adapting into short skits, for reading aloud to the class, and for revealing certain characteristics of Yoruba (and sometimes African) culture. 4th and up.

Garvie, Edith. AKUNY THE BEAUTIFUL GIRL. London: Nelson, 1965. (New Nation English Story Books series). Paper, appx. $.50.

Enjoyable fairy tales for grades 3-6.

Gilfond, Henry. MIND AND MATTER. NY: Walker Educational Book Corporation, 1967. (African Plays for Reading Series). Paper, 6 copies, $1.70; teacher's guide for series, $1.25.

A simple play about an Ethiopian slave boy who wants to be free. He is given a task to fulfill to gain his freedom and after he accomplishes the task, there is some question as to whether he "cheated", or not. Good for 4th grade and up.

Gilfond, Henry. TO DO OR TO DIE. NY: Walker Educational Book Corporation, 1967. (African Plays for Reading series). Paper, 6 copies, $1.70; teacher's guide for series, $1.25.

The play is based on a Uganda folk tale about a blacksmith who is given an impossible task by the king under the threat of death. He eventually outsmarts the king and gets off the hook. Plot rather weak; something was undoubtedly lost in the translation. Could be fun, however, for 4th or 5th graders.

Gilfond, Henry. WHO'S NERVIOUS? NY: Walker Educational Book Corporation, 1967. (African Plays for Reading series). Paper, 6 copies, $1.70; teacher's guide for series, $1.25.

Adopted from a Congolese folk tale, an amusing play about animals discussing one anothers peculiar habits. Fun for primary children to act out. Doesn't reveal much about Africa other than to show the symbolic use of animals in literature.

Gilfond, Henry. YOU'VE GOT TO USE YOUR HEAD. NY: Walker Education Book Corporation, 1967. (African Plays for Reading series). Paper, 6 copies, $1.70; teachers guide for series, $1.25.

Based on a Kenyan folk tale, a very amusing play for upper primary and intermediate students. It tells how a small animal gets the best of a bigger one. Doesn't reveal much about Africa other than to show the symbolic use of animals in literature.

Green, Lila. FOLKTALES AND FAIRY TALES OF AFRICA. Morristown, NJ: Silver Burdett, 1967. Hardback, $2.20.

Interesting, lively, well-told folk tales. Brightly illustrated. Grades 2-4.

Harman, Humphrey. AFRICAN SAMSON. NY: Viking, 1965. Hardback, $3.77.

The stories in this book follow one ethnic group through territorial invasions and the conflicts that follow them. Because it is about traditional

Africa, the teacher should use the book cautiously o that it does not reinforce the stereotypes which any children have of contemporary Africa. A very entertaining book, intermediate school students hould enjoy reading it, or the stories could e told to the children.

Harman, Humphrey. TALES TOLD NEAR A CROCODILE. NY: Viking, 1962. Hardback, $3.77.

A delightful book of folk tales from different thnic groups living around Lake Victoria. The tories contain a great deal of information about the peoples'way of life. However, the book does nothing to dispel the misconceptions about Africa hich so many students have. The teacher will ave to determine the student's readiness for the book-whether or not his false concepts about frica will be reinforced. The reading level is for ntermediate grades, but the stories could be old to younger children.

ent, B. WHY THE SUN AND THE MOON LIVE IN THE SKY. Boston: Houghton-Mifflin, 1968. Hardback, $3.07.

Well-illustrated, entertaining West African olk tale. Grades K - 6.

Matindi, Anne. THE SUN AND THE WIND. Nairobi: East African Publishing House, 1967. (East African Junior Library series). Paper, appx. $.50.

Five brief fables. Simple, but very meaningful. - 3.

McKown, Robin. RAKOTO AND THE DRONGO BIRD. NY: Lothrop, 1966. Hardback, $3.95.

Excellent book. The story of the drongo bird and how he became so important in Madagascar. Terrific nsight into villiage life. Perfect introduction to frican family life. Pictures are large and colorful and true-to-life. Fourth graders will probably ost appreciate the book.

Njoroge, J.K. THE PROUD OSTRICH. Nairobi: East African Publishing House, 1967. (East African Readers Library series). Paper, appx. $.50.

Good animal folk tales, especially numbers 5 and 6. Some are brutal; all are moralistic. 3rd-4th grades.

Njururi, Ngumbu. AGIKUYU FOLK TALES. London: Oxford University Press, 1966. Hardback, appx. $2.50.

Entertaining and instructive traditional folk tales from Kenya. From 6th grade up. Widely used in Tanzania.

Odaga, Asenath. THE HARE'S BLANKET AND OTHER TALES. Nairobi: East African Publishing House, 1967. (East African Junior Library series). Paper, appx. $.50.

Animal stories about the cunning and not always-very-nice hare. Of average interest to 2nd and 4th graders.

Okae, J.D. TELL A TALE ANANSE. London: Oxford UP, 1964. (New Oxford Supplementary Readers series). Paper, appx. $.50.

These stories will be of average interest to 2nd and 4th graders.

Pamela. THE STORY OF HOW THE MAN WENT TO DIG UP THE SUN. London: Oxford UP, 1962. Paper, $.50.

A simple folk tale illustrated with appealing line drawings. A good book for pre-schoolers and first graders.

Radford, W. THE ELEPHANT'S HEART. Nairobi: East African Publishing House, 1968. (East African Jr. Library series). Paper, appx. $.40.

Good, simple fairy tales and folk tales about animals. Easy reading for 2nd - 4th graders.

Samkange, S.J.T. THE CHIEF'S DAUGHTER WHO WOULD NOT LAUGH.
London: Longmans, 1963. (Progress in Reading series).
Paper, appx. $.40.

A good little story with a moral for students to read alone or with the class. 2nd - 4th grade level.

Elementary School - Recommended but Not Annotated

Al-Hassan, Susan. TWO TALES. Accra: Longmans, 1965. (Stories for Africa series). Paper, appx. $.50.

Black, Gwenda. A DAY AT THE FARM. Accra: Longmans, 1959. (New English Supplementary Readers series). Paper, appx. $.50.

Bleeker, Sonia. THE ASHANTI OF GHANA. New York; Morrow, 1966. Hardback, $2.95.

Chandler, Edna Walker. WILL YOU CARRY ME? Chicago: A. Whitman, 1965. Hardback, $2.95.

OUNT AND CAPTURE. Delaware, Ohio: Cooperative Recreation Service. Paper, $.25.

ourlander, Harold. THE KING'S DRUM AND OTHER AFRICAN STORIES. NY: Harcourt Brace, and World, 1962. Hardback, $3.25; paper, $1.25.

oob, Leonard W. A CROCODILE HAS ME BY THE LEG. NY: Walker and Co., 1967. Hardback, $2.95.

artford, Owen. BUILDING A NEW HOUSE IN LIBERA. Newton, Mass: Educational Development Centre. (Available from University of Massachusetts).

upo, Frank. ATU, THE SILENT ONE. NY: Holiday House, 1967. Hardback, $3.75.

ine, Tillie. THE AFRICANS KNEW. NY: McGraw-Hill, 1967. Hardback, $3.50.

right, Rose H. FUN AND FESTIVAL FROM AFRICA. NY: Friendship Press, 1959. Paper, $.75.

Elementary - Also Reviewed*

Achebe, Chinua. CHIKE AND THE RIVER. London: Cambridge UP, 1966. Paper, appx. $.80.
LAU

ALICE AND HER CHICKEN. London: Thomas Nelson, 1964. (New Nation English Story Book series). Paper, appx. $.40.
LAU

Anno, S.W. ASI'S RED HEN. London: Thomas Nelson, 1968. (New Nation English Story Books series). Paper, appx. $.40.
LAU

Bannon, Laura. NEMO MEETS THE EMPEROR. Chicago: Albert Whitman, 1957. Hardback, $2.75.
NR

Clements, Frank. GETTING TO KNOW RHODESIA, ZAMBIA, AND MALAWI. NY: Coward-McCann, 1966, rev. ed. Hardback, $2.97.
NR

Eiselen, Elizabeth and Marguerite Uttley. AFRICA. Boston: Ginn and Co., 1966. (Lands and Peoples of the World series). Paper, $2.68.
NR

Forbes-Watson, R. SHIFTA! London: Oxford UP, 1954. Hardback, appx. $1.50.
NR

Hoffman, Claire. WORLD FRIENDS: IN AFRICA. Picture Album of 15 photographs with descriptive text. New York: Friendship Press, 1966. Portfolio, $1.50.
LAU

Hughes, Langston. THE FIRST BOOK OF AFRICA. N.Y.: Franklin Watts, Inc. 1960. Hardback, $1.98.
NR

Jackson, Agnes. A VISIT TO ZULULAND. London: Oxford University Press, 1956. (People of the World Series #7). Paper, $.70.
NR

McBain, F.C.A. PICTURES FROM AFRICA AND THE MEDITERRANEAN BASIN. London: Oxford UP, 1956. (Oxford Progressive Geography Junion Series). Paper, appx. $.8
LIL

Matindi, Anne. THE LONELY BLACK PIG. Nairobi: East African Publishing House, 1968. (East African Junior Library series). Paper, appx. $.50.
LAU

Njoroge, J.K. THE GREEDY HOST AND OTHER STORIES. Nairobi: East African Publishing House, 1967. (East African Readers Library series). Paper, appx. $.50.
LAU

Ogot, Pamela. EAST AFRICAN WHEN STORIES. Nairobi: East African Publishing House, 1968. (East African Junior Library series). Paper, appx. $.50.
LAU

Perkins, Carol. THE SHATTERED SKULL: A SAFARI TO MAN'S PAST. N.Y.: Atheneum, 1965 Hardback, $3.25.
NR

Stinetorf, Louise. WHITE WITCH DOCTOR. Philadelphia: Westminister Press, 1950. Hardback, $3.50.
NR

Sutton, Felix. THE ILLUSTRATED BOOK ABOUT AFRICA. NY: Grosset and Dunlap, 1966. Hardback, $4.95.
NR

Travis, I.M. AT THE MARKET. London: Longmans, 1952. (New English Supplementary Reader). Paper, $.50
LAU

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*A-adult, specialized; LIL-low interest level; LAU-limited American use; NR-not recommended.

Travis, I.M. A NEW BOOK FOR TOBIAS. London: Longmans, 1962. (New English Supplementary Reader series). Paper, appx. $.75.
LAU

Walker, Barbara K. and Warren S. NIGERIAN FOLK TALES. New Brunswick: Rutgers University Press, 1961. Hardback.
LIL

Wimbush, Dorothy. JUMAI AND THE DODO. London: Nelson
NR

High School Fiction

Achebe, Chinua. MAN OF THE PEOPLE. Garden City, NY: Doubleday, 1966. Paper, $.95.

A political novel about Nigeria in the early sixties. High School level.

Achebe, Chinua. THINGS FALL APART. Greenwich, Conn.: Fawcett, 1959. Paper, $.75.

A novel of a respected man in a traditional Ibo community and the effects of the arrival of Europeans on his life and on the traditional culture. A fine book for introducing high school students to a traditional African culture.

Ademola, Frances. REFLECTIONS: NIGERIAN PROSE AND VERSE. Lagos: African Universities Press, 1962.

A good collection of African stories and poems - for high school. I especially recommend:
"Gone to Mecca"
"Song of a Goat"
"Don't Pay Bad for Bad"

Barnes, Gregory. A WIND OF CHANGE. NY: Lothrop, Lee and Shepard, 1968. Hardback, $3.50.

This book follows the thoughts of a 16 year-old West African boy who is torn between furthering his education and conforming to traditional values. Loyalty to a relative threatens his ambitions. According to Western standards the relative doesn't deserve such loyalty, but the writer tries to show the importance of the African values to the boy himself. He also draws a clear and attractive picture of village life. The only drawback I found is that the author - a returned PCV - uses a Peace Corps type teacher as an important instrument in helping to solve the boy's dilemma. A student reading the book may interpret that the white guy is the hero. Good reading for grades 7-10, particularly for boys.

Beier, Ulli. POLITICAL SPIDER: STORIES FROM BLACK ORPHEUS. NY: Africana Publishing Corporation, 1969. Paper, $1.50.

A collection of stories and extracts from novels written by the finest of African writers - Amos Tutuola and Chinua Achebe among others. The selections deal with topical themes and the conflict of traditional African culture in the modern world. Most were written in English, but there are translations from Yoruba, French, and Portuguese. The anthology would be difficult for a teacher to use who knew little about Africa. Upper secondary.

Dathorne, O.R. and Feuser, Willifried. AFRICA IN PROSE. Baltimore: Penguin, 1969. Paper, $1.75.

This anthology reveals the beginnings of the African novel written in English and French, the recent attempt to write prose in vernacular languages, and the experimental writing which is now taking place. Many of the translations have never before appeared in English. High school level, although certain selections could be used in lower grades.

Drachler, Jacob. AFRICAN HERITAGE. NY: Collier, 1964. Paper, $1.25.

"Stories, poems, songs, folk tales, and essays from Black Africa revealing the rich cultural roots of today's Black Americans." Divided into three sections -- "African Voices," "Afro-American Reponses" and "Through the Eyes of Others" -- the anthology contains works by Kenyatta, Rene Moran, Herskovitz, and scores of others. Grades 11-12.

Ijimere, Obotunde. THE IMPRISIONMENT OF OBATALA AND OTHER PLAYS. London: Humanities Press, 1969. Paper, appx. $1.00.

THE IMPRISONMENT OF OBATALA'S theme, the inevitability war after peace and peace after war, is developed in the onflict of the Yoruba god, Obatala (the King of Ife and God of Creation, the father of laughter, the father of ace who turns blood into babies) with Shango, (the d of lightening), and Ogun, the god of war and iron, over a misunderstanding brought about by Eshu, (the god f fate who confuses men). Eshu's words in the Epilogue marize the play's message nicely:

> For if Obatala is the right arm of the
>   owner of Heaven
> Ogun is his left arm.
> If Obatala's love is the right eye of the
>   owner of the sun,
> Ogun's iron is his left eye,
> For the owner of the world has interlocked
>   creation and death
> Inseparably like mating dogs.

An interesting play for high school students to read, rhaps after the study of Greek drama or Greek thology; it is shorter and more readable than the lays of Soyinka or J.P. Clark.

aye, C. DARK CHILD: THE AUTOBIOGRAPHY OF AN AFRICAN BOY. NY: Noonday Farrar, Straus, and Giroux, 1969. Hardback, $5.95; Paper, $1.95.

Portrayal of the boyhood of a sensitive young frican as he chooses between the values offered by traditional and Western Cultures.

oore, Gerald and Ulli Beier. MODERN POETRY FROM AFRICA. Baltimore: Penguin, 1963. Paper, $.95.

Surveys the entire continent from Senegal to outh Africa. The themes range from the sentimental to the militant. The book is particularly good for he reader who has never read any poetry from Africa. specially recommended are:

"When Negro Teeth Speak"
"Telephone Converstation"

"To New York"
For High School Students.

Mphahlele, E. AFRICAN WRITING TODAY. Baltimore: Penguin Pelican, 1967. Paper, $1.75.

This volume contains representative prose and poetry by Africans arranged under country headings. Students would probably find it more useful if the selections were grouped by subject. However, the works show excellently the spirit, culture, humanity, and artistry of African writers. Could easily be used as a main source book for teachers of literature in any high school grades.

Nkosi, Lewis. THE RHYTHM OF VIOLENCE. London: Oxford University Press, 1964. Paper, appx. $1.00.

A South African play about African students who plant a bomb in the city hall. Most of the play takes place in an inter-racial student meeting place where students gather for a party to await the explosion. Good play for high school students to perform. Rich in irony.

High School Non-Fiction

AFRICAN ARTS. Los Angeles: African Studies Center, University of California. $8.00/yr.

A quarterly journal "devoted to the graphic, plastic, literary, and performing arts of Africa." The photographs and illustrations will fascinate students of all ages; the articles will provide teachers with background information to both traditional and contemporary African arts and crafts.

Bohannan, Paul. AFRICA AND AFRICANS. Garden City, New York: Natural History Press, 1964. Paper, $1.45.

A general and readable introduction to African history and culture.

Burland, Cottie A. THE EXOTIC WHITE MAN: AN ALIEN IN ASIAN AND AFRICAN ART. New York: McGraw-Hill, 1969. $10.95.

The text is a broad survey of the white man's contact with the rest of the world, and especially with Africa. It is not terribly illuminating, not original and says very little about the plates.

The plates are the book and in some ways they speak for themselves. The white man is obviously a creature of interest - his peculiar ways, his strange infirmities, his bizarre pink skin.

For students who see the white man's history in Africa as the bringer of light, wisdom, order, and good breeding, this picture book is sobering.

Clark, Leon E. THROUGH AFRICAN EYES: CULTURES IN CHANGE. NY: Praeger, 1969. Paper, $1.84 each.

Student texts with accompanying teacher's guide, but also useful as resource material. High School.

Clark, Leon E. THROUGH AFRICAN EYES: CULTURES IN CHANGE. New York: Praeger, 1969. Paper, $1.84 each.

Volume I. COMING OF AGE IN AFRICA.

Complete. thorough picture of life among the Achole in Uganda.

Clark, Leon E. THROUGH AFRICAN EYES: CULTURES IN CHANGE. New York: Praeger, 1969. Paper, $1.84 each.

Volume II. FROM TRIBE TO TOWN.

Traditional and modern life in a different African cities.

Clark, Leon E. THROUGH AFRICAN EYES: CULTURES IN CHANGE. New York: Praeger, 1969. Paper, $1.84 each.

Volume III. THE AFRICAN PAST AND THE COMING OF THE EUROPEAN

Discusses the great empires of Africa. Includes King Alfonso's letters to the King of Portugal, and deals extensively with the slave trade through first-hand accounts.

Clark, Leon E. THROUGH AFRICAN EYES: CULTURES IN CHANGE. New York: Praeger, 1969. Paper, $1.84 each.

Volume IV. THE COLONIAL EXPERIENCE - AN INSIDE VIEW

Covers a broad spectrum of topics from Stanley's exploration to the effect of colonial administration on African life. Most of the accounts are by Africans. Accounts by Europeans have been selected to highlight their attitudes toward Africans and colonialism.

ole, E. and Flahert, T. HOUSE OF BONDAGE. NY: Random House, 1967. Hardback, $10.95.

Collection of photographs taken by a South African a commentary on apartheid. High school text, but the ictures are of interest to people of all ages.

avidson, Basil. AFRICAN KINGDOMS. NY: Time-Life, 1966. (Great Ages of Man series). Hardback, $6.95.

Excellent photographs of ancient African kingdoms uch as Kush and Zimbabwe. Relates ancient African ingdoms to traditional cultures. Includes a time line of African historical events from Pharaonic Egypt o Stanley's exploration - a span of 5,000 years. lthough the text is on a high school level, the photographs are of interest to all ages.

avidson, Basil. DISCOVERING OUR AFRICAN HERITAGE. Boston: Ginn, 1971. Paper.

Basil Davidson, one of the most prolific riters on Africa, had an easy task: to write one of the best texts on Africa for secondary schools. (Presently, there are very few). Nevertheless, his ork is impressive and will serve a model as a guide or student self-discovery. Useful teacher's guide.

avidson, Basil. THE LOST CITIES OF AFRICA. Boston: Little, Brown, and Co., 1959. Paper, $2.25.

A survey of African ancient and medieval kingdoms nd cities. Davidson combines solid scholarship with n interesting, readable style. Senior high.

eGraft-Johnson, J. C. AFRICAN GLORY. New York: Walker and Company, 1954. Paper, $1.95.

Lots of material on the Ancient African Empires: ush and the vanished civilizations of West Africa. igh School.

DuBois, W. B. WORLD AND AFRICA. NY: International Publishers, 1965. Hardback, $5.95; paper, $2.45.

A reprint of the author's 1946 book on the role of Africa in world history. Includes his later writings on the future of Africa. Senior high.

Elgood, J. H. BIRDS OF THE WEST AFRICAN TOWN AND GARDEN. London: Longmans, 1960. (West African Nature Handbook Series). Hardback, appx. $2.00.

Colorful pictures and fairly detailed descriptions make this a good handbook for identifying the more common species if you are in West Africa or the Washington Zoo. Good resource for any grade.

Fagg, William. ART OF CENTRAL AFRICA. NY: New American Library Mentor, 1968. Paper, $1.25.

A collection of plates of art from Central Africa. The text is limited.

Fagg, William. THE ART OF WESTERN AFRICA: SCULPTURE AND TRIBAL MASKS. NY: New American Library, 1967. Paper, $1.25.

Has some fine small pictures of African art, but an altogether too compact and fragmented text to be of use to anyone. If you want a small inexpensive photo book with a wide variety of styles of African art, this should serve nicely.

Foster, Philip J. AFRICA SOUTH OF THE SAHARA. NY: Collier-Macmillan, 1968. Paper, $2.20.

Good general introductory book on Africa. Junior and Senior High.

Hapgood, D. TODAY'S WORLD IN FOCUS. Africa: Ginn, 1968. Paper.

A survey of contemporary Africa. This small book contains geographical, historical, social and political information.

Jahn, J. MUNTU: AN OUTLINE OF NEO-AFRICAN CULTURE. Mystic, Conn: Lawrence Verry, 1958. Hardback, $6.00; paper, Grove Evergreen, 1962, $2.45.

One of the best books written by an "outsider" to lead to an understanding of African culture. His research into the literature, religion, philosophy, and music are at once comprehensive and comprehensible. 12th grade.

Kayira, Legson. I WILL TRY. New York: Bantam Books, 1965. Paper, $.75.

The autobiography of Legson Kayira, who walked from Malawi to the Sudan on his way to a university in America. He gives a good description of the way of life in rural Malawi, a glimpse of the education system there, and an excellent portrayal of the village hospitality he received as he traveled north. The book could be read by 8th graders and up.

Kenyatta, Jomo. FACING MOUNT KENYA. New York: Random Vintage, 1962. Hardback, $2.29; paper, $1.65.

More than the autobiography of one of Africa's greatest revolutionaries and leaders, Kenyatta's accounts of an African's life under colonial rule, his experiences in Europe, and the victory over the colonial rulers is the necessary "other side" to the familiar one presented by the settlers. Inspirational reading for 10th grade and up.

Leuzinger, Elsy. THE ART OF AFRICA. NY: Crown, 1960. Hardback, $6.95.

Survey of Sub-Saharan art, including history and culture. A good selection of plates. Photographs are useful throughout the grades.

Moore, Clark and Ann Dunbar. AFRICA: YESTERDAY AND TODAY. NY: Bantam, 1970. Paper, $.95.

Students on the Junior and Senior High level could profit from reading this book of short essays. It is comprehensive, covering many areas of African studies, from ancient past to modern present. Many of the short essays are by eye witnesses to recent happenings. It attempts to be critical and succeeds.

Moorehead, BLUE NILE. NY: Dell. Paper, $.60; hardback, Harper & Row, $7.50.

Story of the European exploration and colonization of the Blue Nile. Touches on some of the old civilizations along its banks. High School.

Moorehead, A. WHITE NILE. NY: Dell, 1961. Paper, $.75; hardback, Harper and Row, $6.95.

The story of the European exploration and colonization of the White Nile. Touches on some of the old civilizations along its banks. High School.

National Geographic Society. ANIMALS OF EAST AFRICA. Washington, D. C.: NGS. (Special Publications series). Hardback, $4.25.

The book's selling feature is its beautiful pictures of animals - the big game and some unusual animals. The text is anecdotal and descriptive of East African wildlife. It touches on how grasslands can maintain a diversity of animals, but devotes only short sections to the inter-relationship of animals and their environment. The author seems more interested in categorizing and describing specific species - which has already been done many times. Junior High and up.

yere, Julius K. FREEDOM AND UNITY: A SELECTION FROM WRITINGS AND SPEECHES 1952 - 1965. NY: Oxford UP, 1967. Hardback, $8.00.

Gives insight into the thoughts of "Mwalimu", resident and mentor of Tanzania, as it gives some historical insight into the background of the nzanian Independence Movement. Highly recommended and must for those who would like to understand African Socialism. High School.

nsford, O. LIVINGSTONES LAKE. NY: T. Y. Crowell, 1966. Hardback, $6.95.

Accounts by Europeans of their experiences in Africa e too often patronizing, distorted, and thoroughly ethnocentric. Histories by Europeans are even more so. liver Ransford surprisingly avoids these errors for the st part. Permeating his history of the area in Central frica that surrounds Lake Nyasa is his unabashed love and respect for that lake. The accounts of the person- lities (Livingstone, Harry Johnston, Mluzi, Rev. John ilembwe, Hastings Banda) who shaped that beautiful land into the new African state of Malawi, are presented ith balance and honesty. Very interesting reading, ppropriate for 11th and 12th graders.

High School - In French

Beti, Mongo. MISSION TERMINÉE. France: Ed. Correa, 1957. Paper.

This novel describes the first encounter of a young man who has been completly alienated from traditional life with the life of his elders.

The subject is solemn, but the author's treatment is satirical, slap-stick humor. The result is that the reader doesn't really know what Medza's mission was all about or what he accomplished. However, it is a good humorous study of the intermediate ground on which so many young African students stand.

Diop, Birago. CONTES CHOISIS. London: Cambridge UP, 1967. $2.50.

A collection of folk tales taken from the oral tradition of West Africa. Characters in most of the tales are animals and, in this respect, resemble THE FABLES OF LA FONTAINE. Many of the stories are quite short and can thus be used in conjunction with other materials. But they can be used by themselves to provide a wide range of topics about West African morals, religion, and life styles.

Brench, A.C. THE NOVELISTS' INHERITANCE IN FRENCH AFRICA. London: Oxford UP, 1967. Paper.

A survey in English of the major works of French West African authors. Brench approaches the subject from a historical viewpoint, presenting works from every important period: colonization, Negritude, independence, and adaptation. He gives biographical sketches of the authors and quotations (in the original languages) from their works.

Included in the survey are Diop, Camara Laye, Ferdinand Oyono, Mongo Beti, Jean Malonga, Bernard Daie, Ake Loba, Cheikh Kane and Sembene Ousmane.

Kane, Cheikh Hamidou. L'AVENTURE AMBIGUE. France: Julliard, 1961. Paper.

This is a novel written by a Senegalese author. The story traces the life of a young Fulani noble from age six through university studies. It gives a feeling account of the life led by young Talibes (students of the Koran) in Africa and the conflicts they face when encountering Western morals, philosophy and culture.

Laye, Camara. L'ENFANT NOIR. Paris: Librarie Plon, 8 rue Garanciere, Paris 6, 1953. Paper.

Portrayal of the boyhood of a sensitive young African as he chooses between the values offered by traditional and Western cultures.

Ousmane, Sembene. LE MANDAT. France: Editions Presence Africaine, 1966. Paper.

Le Mandat (the money order) is a tale of frustration. It deals with the failure of a middle-aged Senegalese in Dakar to deal with the unfeeling modern bureaucracy well enough to cash a money order.

Sembene Ousmane, the author, has written quite a few stories showing how the average man in Dakar has become forgotten in the rush toward Westernization. He has directed films of LE MANDAT, along with TAUW and BOROM SERET in French and Woloff.

Oyono, Ferdinand. UNE VIEW DE BOY. Paris: Julliard, 1956. Paper.

This novel by a Cameroonian author caricatures the life of the French colonialists in Africa. Their situation, morals, and civilization are seen through the eyes of their male servant.

High School - Recommended but not Annotated

Abrahams, Peter. MINE BOY. London: Heinemann Educational Books, 1946. Paper, appx. $2.00.

Achebe, Chinua. NO LONGER AT EASE. NY: Fawcett, 1969. Paper, $.75; hardback, Astor-Honor, $4.95.

Curtin, Philip. AFRICAN SOUTH OF THE SAHARA. Morristown, NJ: Silver Burdett, 1970. (Culture Area Studies series). Paper, $1.84.

Davidson, Basil. AFRICAN GENIUS. Boston: Little, Brown, 1970. Paper, $2.75.

Doob, Leonard. ANTS WILL NOT EAT YOUR FINGERS. NY: Walker and Co., 1966. Hardback, $3.95.

DuBois, Victor. CITY LIGHTS. Hanover, New Hampshire: American Universities Field Staff, 1970. Paper.

Fagg, William. TRIBES AND FORMS IN AFRICAN ART. New York: Tudor, 1965. Hardback, $12.50.

Goldwater, Robert. SENUFO SCULPTURE FROM WEST AFRICA. New York: New York Graphic Society, 1963. Hardback, $8.95.

Hughes, Langston. POEMS FROM BLACK AFRICA. Bloomington, Ind: Indiana U. Press, 1963. Hardback, $4.95; paper, $1.75.

Ngugi, James. WEEP NOT, CHILD. NY: Collier African-American Library, 1964. Paper, $1.25.

Nicol, Abioseh. TWO AFRICAN TALES. London: Cambridge University Press, 1965. Hardback, $2.75; paper, $1.25.

Oyono, Ferdinand. BOY! NY: Collier African-American, 1970. Paper, $1.25.

Segy, Ladislas. AFRICAN SCULPTURE. New York: Dover. Paper, $2.25.

Trowell, Margaret. AFRICAN DESIGN. NY: Praeger, 1965. Hardback, $12.50.

Vlahos, Olivia. AFRICAN BEGINNINGS. NY: Viking, 1967. Hardback, $6.50; paper, $2.45.

High School - Also Reviewed*

Achebe, Chinua. ARROW OF GOD. Garden City, NY: Doubleday Anchor, 1969. Paper, $1.45.
A

Ady, P.H. AFRICA. Oxford: Oxford University Press, 1965. Hardback, $7.00; paper, $1.50.
A

Batten, T.R. AFRICA PAST AND PRESENT.
NR

Clark, J.P. THREE PLAYS. London: Oxford UP, 1964.
A

Dostert, Pierre. AFRICA 1970. Washington, D.C.: Stryker-Post Publications, Inc., 1970. Paper, $1.75.
NR

Dumont, Rene. FALSE START IN AFRICA. NY: Praeger, 1969. Paper, $2.95.
A

Egbuna, Obi. THE ANTHILL. London: Oxford University Press, 1965.
NR

Forsyth, Frederick. THE BIAFRA STORY. Baltimore: Penguin Books, 1969. $1.45.
A

Fox, Lorene. EAST AFRICAN CHILDHOOD. Nairobi: Oxford University Press, 1967. Paper.
A

Gabre-Medhin, Tsegaye. ODA OAK ORACLE. London: Oxford University Press, 1965. Paper, $.75.
LAU

Gay, John and Michael Cole. THE NEW MATHEMATICS AND AN OLD CULTURE: A STUDY OF LEARNING AMONG THE KPELLE OF LIBERIA. NY: Holt, Rinehart and Winston, 1967.
A

Hance, William. AFRICAN ECONOMIC DEVELOPMENT. NY: Praege 1967. Paper, $2.50.
A

Kenworthy, Leonard S. NIGERIA: A BACKGROUND PAPER. Brooklyn: Brooklyn College, 1959. Paper, $.50.
LIL

Mair, Lucy. NEW NATIONS. Chicago: University of Chicago,
A

Mendelsohn, J. GOD, ALLAH AND JUJU: RELIGION IN AFRICA TODAY. Nelson and Sons, New York, 1962. $1.95.
A

Nolen, Barbara. AFRICA IS PEOPLE: FIRST HAND ACCOUNTS FROM CONTEMPORARY AFRICA. NY: E.P. Dutton, 1967. Hardback, $6.95.
A

Oliver, Roland and F.D. Fage. SHORT HISTORY OF AFRICA. Baltimore: Penguin, 1966. Paper, $1.25.
A

Ominde, Simeon. NELSON'S SCHOOL ATLAS FOR KENYA, MALAWI, TANZANIA, UGANDA, ZAMBIA. London: Thomas Nelson, 1968. Hardback, $3.20.
LAU

Parrinder, Geoffrey. RELIGION IN AFRICA. Baltimore: Penguin, 1969. Paper, $1.45.
A

*A-adult, specialized; LIL-low interest level; LAU-limited American use; NR-not recommended.

'Bitek, Okot. SONG OF LAWINO. New York: Meridian, 1969. Paper, $2.25.
A

ieterse, Cosmo and Donald Munro, (Ed.). PROTEST AND CONFLICT IN AFRICAN LITERATURE. New York: Africana Publishing Corporation, 1969. Paper, $1.75.
A

Schapera, I. MARRIED LIFE IN AN AFRICAN TRIBE. Evanston, Ill.: Northwestern University, 1966. Hardback, $9.50.
A

Schulthess, Emil. AFRICA. NY: Simon and Schuster. Hardback, $25.00.
NR

mith, Huston. RELIGIONS OF MAN. NY: Harper & Row, 1958. Hardback, $5.75.
A

tamp, L. Dudley. AFRICA: A STUDY OF TROPICAL DEVELOPMENT. NY: Wiley, second edition, 1964. Hardback $10.95.
A

Wickert, Frederic R. READINGS IN AFRICAN PSYCHOLOGY FROM FRENCH LANGUAGE SOURCES. African Studies Center, Michigan State University. Paper.
A

AFRICA: AN ANNOTATED LIST OF PRINTED MATERIALS FOR CHILDREN. N.Y.: U. S. Committee for UNICEF, 1968. Paper, $1.00.

A list of all in-print English language materials about Africa for children available in 1968. Includes evaluations and annotations of the books.

Banfield, Beryle. AFRICA IN THE CURRICULUM. N.Y.: Edward Blyden Press, 1968. Paper.

Most of the book is devoted to the kind of background information which classroom teachers who intend to teach about Africa will find very useful: ancient empires and heroes; independence movements and their leaders; social institutions and traditions; and the traditional arts. The last chapter suggests specific learning activities.

Beyer, Barry. AFRICA SOUTH OF THE SAHARA: A RESOURCE AND CURRICULUM GUIDE. N.Y.: Thomas Y. Crowell, 1969. Paper, $4.65.

Includes guidelines for developing instructional programs on Africa and a bibliography of printed and audio-visual materials for teaching about Africa.

CURRENT BIBLIOGRAPHY ON AFRICAN AFFAIRS. N.Y.: Greenwood Periodicals. Monthly. $25.00/yr.

Each month's issue contains a section on Instructional Materials (K-12) and a section on Juvenile Literature. Particularly useful for the librarian interested in maintaining a current collection of books on Africa.

Educational Development Center. African Art and Culture Project. 15 Mifflin Street, Cambridge, Mass.

Is preparing materials on African art and culture. Presently completed are "The Art of Pattern Making", "Weaving as an Art", and "The Art of Wearing Clothes".

Greater Cleveland Social Science Program. *Children in Nigeria:* Teacher's Guide to Children in Other Lands. Kindergarten Supplement to Vol. 11-A. Cleveland: Educational Research Council of America, 1969. (out of print)

HISTORY OF AFRICA. Morristown, New Jersey: Keuffel and Esser Audio-Visual Education. $43.00.

This book is essentially a loose-leaf notebook filled with master sheets for making transparency overlays on all aspects of African geography and culture. It is accurate in most details. The cost may be high, but the book should be very helpful to teachers.

Kenworthy, Leonard S. and Richard A. Birdie. FREE AND INEXPENSIVE MATERIALS ON WORLD AFFAIRS. N.Y.: Teachers College Press. Columbia University, rev. ed., 1969. Paper, $1.95.

A country by country listing of teaching materials and bibliographies available at minimal cost through government and private agencies. Pages 29 to 38 list materials available on 29 African countries on a regional basis. Why not let some of the kids write for this material as part of a lesson on letter-writing?

Kenworthy, Leonard. STUDYING AFRICA IN ELEMENTARY AND SECONDARY SCHOOLS. N.Y.: Teachers College. Columbia University, 2nd ed., 1965. Paper, $1.95.

A bibliography of available resources for the classroom study of Africa, as well as some suggestions or curriculum development. Not as comprehensive s Beyer's book.

aughton, W. H. TEACHING ABOUT OUR PEOPLE. London: Cambridge UP, 1965. Paper, appx. $1.20.

A very good book dealing with curriculum develpment for East African primary schools. It lists xcellent activities for the students to get involved in finding out about the people of East frica and their different cultural backgrounds. ith some adaptation, the curriculum could be used n American schools. Teacher reference.

cKenzie, J. C. ART TEACHING FOR PRIMARY SCHOOLS IN AFRICA. Nairobi: Oxford UP, 1966. Paper.

An excellent collection of suggestions and deas for an African or American art teacher and ndeed for any teacher: the book emphasizes the use and application of materials and guides the eacher in ways to make the activities develop hildren's creativity. For classroom teachers, K - 8.

APERBOUND BOOKS IN PRINT. N.Y.: R. R. Bowker.

November 1970 issue includes an annotated ibliography of Black American and African literature available in paperback.

School Services Division. African-American Institute. ARE YOU GOING TO TEACH ABOUT AFRICA? N.Y.: AAI, 866 United Nations Plaza, 1970. 85 p. Paper, $2.00.

A collection of articles written by educators interested in the teaching of Africa in the elementary and secondary schools. Of special interest to classroom teachers is an article on "African Mythology", a collection of reviews on secondary school African paperback texts, and "African Studies Resources".

SOCIAL EDUCATION. Washington, D.C.: National Council for the Social Studies, NEA. Feb. 1971, (Vol. 35, No. 2). $1.00.

The entire issue is devoted to the teaching of Africa. Of special interest are the articles "African Views of Teaching about Africa", "Contemporary African Literature", "Music Adapts to a Changed World", and "Instructional Media".

Teachers Corps. Worcester School Dept. and the Univ. of Massachusetts. AN AFRICAN STUDIES HANDBOOK FOR TEACHERS. Amherst: Teacher Corps, 1971.

Part I consists of a group of introductory lessons with accompanying slides and tapes. Part II and III are individual units with accompanying audio-visual materials. Available from the Center for International Education, School of Education, University of Massachusetts.

World Affairs Council. AFRICAN STUDIES BIBLIOGRAPHY AND AFRICAN STUDIES FILM GUIDE. Write c/o Sarah Binet, Teacher Information Center, 70 Hereford St., Boston, Mass. 02115 or call 617 267-6674.

Audio Visual Appendix

FILMOGRAPHY

Africa Dances - 28 mins. Les Ballets Africains - a group of Guinean dancers who performed at the U.N. on the anniversary of the human rights declaration. Available from Contemp. for $12.50 rental.

African Village Life Films - a series of 11 color films produced by Julien Bryan and the International Film Foundation, 475 Fifth Ave., Room 916, New York, New York, 10017, ranging in length from 7-17 minutes and all without narration. Recommended below are films which are more easily interpreted and understood by an audience unfamiliar with the Dogon and Bozo peoples.

Building a Boat	7 mins.	purchase $ 90
Herding Cattle	7 mins.	" "
Onion Farming	7 mins.	" "
Building a House	7 mins.	" "
Hunting Wild Doves	7 mins.	" "
Cotton Growing	7 mins.	" "
Daily Life of the Bozo	15 mins.	purchase $150
Fishing on the Niger River	17 mins.	purchase $175

The above films may be purchased through NDEA Titles I, II, and III.

The films come without explicative material and provide students with a valuable opportunity to observe almost first-hand the life of the peoples of Mali, to discover their own questions about these people, and perhaps to answer some from their own observation.

These films are available in the Boston Area from the Boston School System, Audio-Visual Dept.

African Writers of Today Series - Several 29 min. B & W films are available and extremely interesting to an audience familiar with the writers' works. Available from I.U.

Chinua Achebe	(NET-2592)	$6.75
David Rubadiri, Leopold Senghor, Bernard Fonlon, Wole Soyinka	(NET-2590)	6.75
Ezekial Mphalele	(NET-2591)	6.75
William Abraham	(NET-2593)	6.75

Ananse the Spider - 10 min. animated color African folk tale. Charming and cleverly done. Available from Texture, 1600 Broadway, New York; $140 purchase.

The Ancient Africans - a 27 min. color film made by Sam Bryan and Professor Richard Ford of Clark University. Ousmane Sembene has said of the film: "Through Mr. Bryan's imaginative projection of history and its rich artistic heritage the film becomes most winning, informative and objective - above all, I would imagine, for those who have little knowledge of the past of this great continent." Available for purchase from Julien Bryan and the International Film Foundation, Inc., $325.00. (Since this is a recent film the major universities which buy and rent films to the public have not yet listed it in their catalogues, but no doubt, several have already purchased this unique film.)

Borom Sarret - a 30 min. film directed by Ousmane Sembene, Senegal. A moving account of the injustice, indignity and despair in the life of a poor man in Dakar, Senegal. 16 mm. Available from New York Review Presentations, 2409 Broadway, New York, N.Y. 10024. $50 rental, $5 carrying charge; $300 purchase.

Buma - African Sculpture Speaks - 10 mins. color. Available from BU, IU, Penn. State, and Syracuse for from $3-5.

Desert Nomads - 20 mins. B & W. Although not a recent film, it shows great sensitivity toward the nomads whose way of life is portrayed. Narrated by an African. Available from Syracuse, NYU, Penn. State, IU, and Univ. of Minn. at prices ranging from $3-6.

NOTE: These prices may have changed since 1971.

Discovering the Music of Africa - 22 mins color. Filmed at Wesleyan Univ. (Conn.) in the ethnomusicology dept. Ghanains explain Akan drums and music and are joined by Wesleyan students in playing African music. The film is instructive, especially for younger grades, and has the virtue of making African music immediately approachable despite its laboratory mood. Available from Bailey films $15 for 3 days or Emco at $16/day. With "Africa Dances" a reasonable introduction to African music in a school setting.

Duro Ladipo - 30 mins. B & W "Introduces Duro Ladipo, the founder,director, playwright, composer, and principal male actor of the Duro Ladipo Traveling Theater Co. of Oshogbo, Nigeria. Explains how Ladipo became interested in drama and music. Shows members of the company performing." Available from IU (NET RS-700). $6.75.

Family of Ghana - a 30 min. film produced by the Film Board of Canada in co-operation with the Ghanaian Film Unit. For a Ghanaian audience and intended to promote the use of modern fishing boats, it is a realistic and insightful portrayal of life in a fishing village contrasted with the more modern ways of urban life. Available from IU, BU, Contemp., Syracuse, Penn. State at rental prices between $5 and $8.

The Hunters - 76 mins. 2 reels. Color. "Depicts the life and culture of bushmen living in the Kalahari Desert of Africa. Follows a hunting party composed of four men as they track and kill a giraffe." Not recommended as an introduction to Africa, but an excellent film on the bushmen as such. Available from IU. (GSC-1104) $9.15.

In Search of Myself - 28 mins. "Deals with the conflict of identity resulting from industrialization. Glimpses of Nigeria's art, music, literature. Narrated by Allistaire Cook. Designed for an audience interested in arts in modern Africa. Available from Comtemporary Films. $7.50.

Kenya: The Multi-Racial Experiment - 19 mins. color. Originally part of the ABC 4 hour documentary Africa shown in 1967. Very well done. Available from Contemporary Rental Library. $15.00.

Mandabi - a 90 min. feature-length film directed b Ousmane Sembene, Senegal. "The first film about urban life in modern day Africa, made by Africans. Mandabi depicts how a remnant of the old socie is exploited and overwhelmed by the new, when the old is exposed to changing times." 16mm. Availab from Grove Press, Film Division, 85 Bleeker St New York, N.Y. $150.00 minimum.

Modern Africa: Sport and Entertainment - 15 mins. Brief survey of modern sports and traditional sports played in Africa. An excellent film for grades 4-12, especially to point out similarities between Africa and America. Available from Contemp for $15.00 and EMCO for $10.50.

Nigeria: Culture in Transition - a 60 min B & W film (2 half-hour parts) part of the World Theater Series. In the first half, Nigerian playwright, Wole Soyinka, discusses Mbari houses, recites poems of Christopher Okogbo and J.P. Clark. A highlight is the reading of a selection from Tutuola's Palm Wine Drinkerd. The second half is a performance of Soyinka's "The Strong Breed" filmed in Nigeria. The film gives an exciting survey of the arts in Nigeria today. Available from Modern Talking Pictures, $15 for 3 days.

Phela Ndaba (End of the Dialogue) - the first Black South African documentary on Apartheid. Made illegally and smuggled out of South Africa, it is factual and frank. Available from the Southern Africa Committee, 637 W 125th St., New York, N.Y. 10027. Att: Mr. Teddy Kgama or Mr Kenneth Carstens. $500 rental.

South African Essay: Fruit of Fear - 9 mins., 2 reels B & W. "Documents and contrasts the two societies existing in South Africa today - the black majority and the ruling white minority, " IU (NET) $1.

The Swamp Dwellers - 52 mins. Directed by South African, Norman Florence, a major film based on Soyinka's play. The story of a young man, one of twins, his return to his village from the city, and the discoveries he makes and reveals. An excellent film. Available from RTV Intn'l. $25.

Tanzania--The Quiet Revolution - 60 mins. B & W "Portrays the geography and people of Tanzania and depicts their struggle with the problems of poverty, illiteracy, and racism. Interviews President Julius K. Nyerere who explains his policy of non-alignment and acceptance of help from both communist and noncommunist countries." Available from IU (GS-1104) $9.15.

Tassili N'Ajjer - 20 mins, a color documentary of the beautiful ancient African frescoes in Libya, some of the oldest paintings in the world. Fascinating introduction to pre-history of man, beautiful introduction to the variety of African art. Available from FACSEA, 972 Fifth Ave., New York, NY 10021 Att: Yvette Mallet $6 rental.

Tauw - A 27 min. film produced by Ousmane Sembene in 1970 in Dakar for the National Council of Churches. Written and directed by Sembene, it is advertised by the council as a resource for the study theme: "The New Generation in Africa." It depicts the difficulties that Tauw, a young man eager to find work and to marry and assume a man's responsibilities, has as day after day he looks for jobs that don't exist. He wonders how he can survive, what will happen to him, and by the end of the film his fate is as uncertain as at the beginning. Available from most local libraries through the National Council of the Churches of Christ in the USA (Broadcasting and Film Commission) 475 Riverside Dr. New York, NY. There is no charge for previewing the film and the rental is $12-15 depending on the library.

Wedding Day - 28 mins B & W. A comparison of wedding ceremonies in Canada, Brazil, and Western Nigeria. Although not a recent film the section in Nigeria is very well done. The Canadian wedding is too dated for the taste of modern American youth, but it, too, can raise some interesting questions about how wedding customs change. Available from Contemporary Films. $8.

DISTRIBUTERS' ADDRESSES

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Bailey Film Associates
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Rates listed for 3-day period. 5 days cost 1 1/2 times basic rental rate. Rates are for color prints.

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Include in order: receiver's name and address, invoice receiver's name and address, exact film number, title, and dates to be used, with alternative dates if possible.

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MODERN
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1212 Avenue of the Americas
New York, New York 10036

N.Y.U.
New York University Film Library
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PENN STATE
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Publications

PUBLICATIONS/MATERIALS FROM THE CENTER FOR INTERNATIONAL EDUCATION

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The following publications and supplementary materials are available prepaid from the Center for International Education, Hills House South, University of Massachusetts, Amherst, MA 01003. Make checks payable to the University of Massachusetts. Prices are subject to change without notice.

Publications:

AFRICAN STUDIES FOR MIDDLE SCHOOLS. A handbook containing units for teaching about Africa to Middle school-age children. Some units focus on content; others on specific elements of competency-based education, affective education, critical thinking skills or inquiry. Prepared by Providence, Rhode Island Teacher Corps/Cycle VI. 220 pages 1973 $5.00

AFRICAN STUDIES HANDBOOK FOR TEACHERS. Introductory lessons on Africa applicable to both elementary and secondary classes, compiled by the Worcester, Massachusetts, Teacher Corps Project. Lessons are competency-based in format and affective in purpose. Included in the handbook is a bibliography of books and audio-visual materials about Africa. 190 pages 1971 $5.00

WEST AFRICA: AN AMERICAN HERITAGE. A collection of learning activities and resources to aid teachers in broadening students' perceptions of everyday life in West Africa with special focus on Ghana. One section includes case studies, interviews, and newspaper articles to be used as resources; another presents a variety of activity plans; a third focuses on the expressive arts of Ghana and West Africa. Materials were developed by a team of educators from Western New England during a 1974 trip to West Africa. 208 pages 1970 $5.00

TEACHING NON-WESTERN STUDIES: A HANDBOOK OF MATERIALS AND METHODS. The methods and techniques presented here are designed to involve students in a variety of learning activities in order to broaden their perceptions of the world in which they live. The activities are student-oriented and include a brief overview of approaches to teaching about the non-Western world, several sample models of non-Western studies programs, a listing of the major resources in non-Western studies, and a review of some of the major non-Western studies curriculum projects presently available. By Stephen Guild, George Urch, and Robert Wilk. 139 pages 1972 $3.75

Photographs:

11 x 14 prints of photographs of Liberia and Kenya # 1 - 8 $1.00 per set